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National Federation of Music Clubs' Fifteenth Biennial Convention Attracts Delegates from Entire Country

The "Singing Biennial," Extending from April 18 to 25, Proves Brilliant Affair—Prize Winners of Young Artists' and Students' Contests Announced—Performance of Prize Winning Compositions—Chicago Symphony Orchestra Plays N. F. M. C. Prize Symphonic Poem—Apollo Club Presents Edgar Stillman Kelley's Pilgrim's Progress—William Lester's Choral Opera, Everyman, Delights Huge Audience—Other Features Include N. F. M. C.'s Prize Three-Part Chorus for Women's Voices (Award \$500, from Theodore Presser Estate); Trio for Violin, Cello and Piano (Award \$200, from Kansas City Musical Club); Cello Solo (Award \$100, from Saint Cecilia Society, Grand Rapids); Song (Award \$100, from Mrs. J. R. Custer, Chicago); Harp Solo (Award \$100, from Chas. H. Ditson); Special Prize of \$1,000 for Female Operatic Voice Offered by the National Opera Club—Culmination of Children's Crusade for \$100,000 for Completion of MacDowell Peterboro Memorial Fund—\$500 Prize Contest for New Setting to Katherine Lee Bates' Poem, America the Beautiful, to Be Continued as Judges Failed to Find Suitable Work—Excellent Soloists Participate—Tremendous Enthusiasm Prevails.

CHICAGO.—The fifteenth convention of the National Federation of Music Clubs, which took place in Chicago, extending from April 18 to 25, with headquarters at the Congress Hotel. Looking over the files of the MUSICAL COURIER since the first Biennial of the National Federation of Music Clubs, we notice that all reports began practically with "It is said that this has been the most successful and productive convention in the history of the National Federation. Approximately 500 delegates registered.

What has been written in the past may again be written here in all truthfulness—the Biennial of the National Federation under review is probably the most successful of the fifteen as to the number of delegates on hand and also as to the talent heard.

Although a great part of the convention will be reported by Jeannette Cox, Chicago and Middle West Representative of this paper, the major concerts were attended by the writer—not that there were any minor events on the program, but the programs were so varied that it would be impossible for one reporter to cover each phase of the convention, and, as a woman naturally is better fitted to report a convention of this kind, we delegated our Chicago representative to cover many important assignments.

PILGRIM'S PROGRESS

The close of the fifty-fifth season of the Apollo Musical Club served as a fitting tribute for the first important event of the Federation of Music Clubs, on Monday evening, April 18, at Orchestra Hall—a performance of Edgar Stillman Kelley's Pilgrim's Progress.

This work has often been reviewed in the MUSICAL COURIER and the critics of this paper have unanimously proclaimed it one of the best oratorios ever written by a native or foreign composer. The many merits of the composition having been already printed, it remains only for this writer to mention that the work was received with marked enthusiasm by the audience, and as Mr. Kelley made his appearance on the stage at the close of the first part, he was greeted with salvos of plaudits, which had every ear-mark of a triumph for the happy composer.

It may be said that the Apollo Musical Club of Chicago, under the direction of Harrison M. Wild, did itself proud in its rendition of Pilgrim's Progress, even though a true report necessitates the mentioning that at times the choir deviated from true pitch and that the climaxes were too sudden. This being written, it must also be reported that in big moments when big tones are necessary the choir came into its own and on more than one occasion had the hearers completely electrified by the sonority of tone that shook Orchestra Hall to its very foundation. In Harrison M. Wild, Edgar Stillman Kelley, the composer, had a brilliant interpreter, for under his baton the work of the Chicago Symphony Orchestra also was most delightful. Before the opening of the concert it was announced from the stage that Theodore Harrison was ill and unable to appear. The part of the Christian and of Faithful were taken at the eleventh hour by Rolland Pease, a local basso, who acquitted himself more than satisfactorily with these two heavy parts. That he came out of the ordeal with flying colors is indeed remarkable. Mr. Pease sang with good understanding and virility of tone, and though at times he is apt to force his voice beyond its limitations, standing on his toes in order to get every ounce of energy from his throat, his delivery entitles him to words of praise. Clayton Quest sang with telling effect the music given to the Dreamer and Moneylove. There is only one adjective to describe Arthur Kraft's singing of the Evangelist and Hopeful—superb. Here is a tenor who is an ideal oratorio singer, one who projects the English text so well that not a single word is missed, one who understands the value of each note and whose every tone is in tune with the ear.

Watt Webber sang the role of the Atheist with a colorful voice of good range, and his success would have been greater were it not that the young man's self-confidence marred somewhat his excellent work. Conceit on the concert platform is a great detriment to any singer, and most likely in the very near future Watt Webber will realize that modesty is an asset. Barre Hill sang the roles of Apollyon and Worldly Wiseman. Where has Barre Hill kept himself all

these years? We have been told that he has sung in Chicago, that he had made a big hit at his debut and that his preceptor in voice is Theodore Harrison, and that both teacher and professional student are located in Ann Arbor. Happy must Ann Arbor be to harbor such a singer as Barre Hill. With Arthur Kraft, he was the bright star of the night, in our humble opinion. Better singing has seldom been heard at Orchestra Hall. Barre Hill is a very young

Association are here congratulated for their generosity in giving a concert for the N. F. M. C. on Wednesday afternoon, April 20. Mrs. Edgar Stillman Kelley, president of the Federation, in a very clever speech, thanked the orchestra president, management, conductor and members, for the honor tendered the Federation of which she is the able and popular head. In her speech she also thanked William A. Clark of the Los Angeles Orchestra for having placed at the disposition of the N. F. M. C. a thousand dollar check which she presented on the stage to C. Hugo Grimm, after the orchestra had performed his Erotic Poem.

The concert began with the Bach-Abert chorale and fugue, which was followed by Beethoven's overture Leonore, which the orchestra of virtuosos played superbly and which was received with much enthusiasm by the delegates and their friends. Then came the prize winning composition of the N. F. M. C.'s contest, C. Hugo Grimm's Erotic Poem, which was adjudged the best composition submitted; Messrs. Stock, Ganz and Hanson formed the jury. The honor of winning over more seasoned composers must have been most pleasant to the young man, who makes his home in Cincinnati, as it was learned by the program notes so well written by Felix Borowski, that though Mr. Grimm has contributed various pieces to the repertory of the organ, the composition heard on this occasion is his first symphonic work. From the same source of information one learns that the Erotic Poem is based upon Edgar Allan Poe's Eleonora. Mr. Grimm, born in Zanesville, Ohio, is only thirty-seven years of age and his first symphony presages well for his future efforts in that line. The piece is well orchestrated and its chief fault is that it lacks sequence. The composer's imagination permits him only to sketch here and there thoughts which he is as yet incapable of developing. Theme after theme follows without being properly joined together. There are too many loose passages, and though he has written a symphony of merit, it is not closely woven. It begins with a sort of dirge; then we hear a snappy march, much noise, then pianissimos, passages in which Grimm's muse is found at his best and the melodic line is followed carefully. Then we have another march, war-like in its complex, but it is toward the close that the composer is at his best.

It might seem from reading this report that Grimm's symphony has many faults, but it has also many qualities and so obvious are they that the judges discovered them at once, and the Erotic Poem won the prize of the National Federation of Music Clubs. That symphonic literature for the present has not won a great deal by the addition of the Erotic Poem, may be true, yet no doubt C. Hugo Grimm, richer by a thousand dollars through this creation, will work assiduously and devote his time to perfecting himself toward writing symphony works. His second composition in the same line should be a great improvement on the first, and having the flair for symphonic music Mr. Grimm probably will devote himself now to larger works. His composition was received with vociferous plaudits and he had to bow many times at its conclusion.

After the intermission the orchestra played the Stravinsky Suite from L'Oiseau de Feu, Wagner's Traume, and Symphonic Poem No. 3 and Liszt's Les Preludes.

FALSTAFF, APRIL 21

A complimentary performance to the N. F. M. C. was given at the Eighth Street Theater on Thursday evening with Falstaff (in English.) Only four of the six scenes were given, due to a sudden indisposition of Robert Ringling, cast in the title role. The orchestra was made up mostly of members of the Chicago Civic Opera, and there were also several of the principals. Mabel Sherwood, cast as Alice Ford, though not quite as handicapped, vocally as Mr. Ringling, also suffered from laryngitis, which seems to be an epidemic here. Robert Steel, as Ford, covered himself with glory. He sang superbly and acted with freedom and understanding. If memory serves right, Steel sang the role with the Chicago Civic Opera two years ago, but since then he has made big strides in his art both vocally and histrionically. (Continued on page 20)



Photo by G. Maillard Kestlere B. P.

CHARLES STRATTON,

who is one of the most popular of American tenors. The following statistics are an indication of his standing: he has been engaged for three successive years in recital by the Brooklyn Institute; he appeared six times last season and five times this season as soloist with the Boston Symphony Orchestra; he appeared seven times this season as soloist with the New York Philharmonic Orchestra; he has sung nineteen performances of Beethoven's Ninth Symphony with orchestras, including the Philadelphia, Detroit Symphony, Boston Symphony, New York Philharmonic, and New York Symphony. In addition to his concert work, Mr. Stratton is soloist at the Brick Presbyterian Church, on Fifth Avenue, New York.

man, but one who is sure to come to the top in the very near future, especially if his talent is well exploited. He made a stirring appeal at least on one auditor, through the beauty of his song, the clearness of his enunciation, the nobility of his tone and the correctness of his phrasing. Leola Turner, a local soprano, sang the roles of the Shepherd Boy and the wife equally well. At times Miss Turner had a tendency to force her tones, which was somewhat surprising, but was probably due to a desire to please those who enjoy stentorian tones instead of beautiful singing, or it might have been due to nervousness, as toward the end of her first solo Miss Turner sang with her usual artistry and beauty of tone and was rewarded with much applause. Margery Maxwell was selected to sing the roles of Madam Bubble and Angel. Miss Maxwell, who, by the way, was beautifully gowned and looked ravishing to the eye, sang the dramatic soprano role to the satisfaction of all.

CHICAGO SYMPHONY PLAYS FOR MUSIC CLUBS
The Chicago Symphony Orchestra and the Orchestral

HASTINGS, ENGLAND, OPENS FINE NEW HALL WITH FOUR-DAY FESTIVAL

HASTINGS.—For many generations Hastings, which is on the Sussex coast, was deemed to be sacred to mid-Victorian respectability, invalids and bath chairs. Lately, however, the City Fathers, especially one Alderman Cox, who is a live wire, determined that Hastings should move with the times. They therefore decided to build a concert hall which should meet all modern requirements.

The hall—known as the White Rock Pavilion—is now an accomplished fact. It seats 1300 and has ample standing room in the gallery. It has another hall of about the same dimensions underneath, with a soundproof floor between them. Two military miniature bands can play above and below simultaneously without interfering with each other. It may now call itself the best hall of the kind on the English coast; but in or about June next its supremacy will be challenged by the new hall which is being built at Bournemouth.

On April 6 the Prince of Wales, besides performing other functions, declared the Pavilion open; but left the town in the course of the day, before the beginning of the Musical Festival, which started in the evening, and continued for four days. He no doubt acted wisely in his own interests, for classical music is one of the things which he does not like, neither do any of his august family, which is a pity, because, the British character being what it is, the Royal Family's patronage would have made a great difference.

CAMERON, ALIAS HINDENBURG

The director of music in Hastings is Basil Cameron, who is a musician of real ability. He has had a strange eventful history. Before the war he thought, as so many of us did, that a German name would be a great asset in musical life, and he assumed the surname of Hindenburg, which, as it turned out, was a most unfortunate choice. However, he has now lived it down. The orchestra under his command numbers normally between 30 and 35, and for this occasion was increased to symphony strength, with the help of some prominent London orchestral players, especially Mr. Leon Goossens, the oboist.

The first concert proved that the acoustics of the new hall are excellent. Mr. Cameron conducted the Fidelio overture

and Dvorak's Carnival Overture, and at other concerts Rimsky-Korsakov's Capriccio Espagnol with great vigor and polish. The chief interest in the festival, however, centred in the visits of eminent composers who conducted works of their own—some of them new.

The first novelty was a Festal Prelude entitled The White Rock, in honor of the name of the place, by Norman O'Neill, which is a good specimen of a dignified piece d'occasion. The other composers who conducted new works of their own were Brent Smith, who had an overture called Barton Fair. This is an extremely genial jolly and straightforward piece of work of a kind which should always be acceptable at concerts of light music of the best kind. York Bowen's contribution was a Rhapsody for cello and orchestra, which was beautifully played by Miss Beatrice Harrison. It is a little inconclusive. Adam Carse's overture to the opera Frithjof is a dramatic and well knit composition and well scored.

SIR EDWARD ELGAR CONDUCTS

Edward German conducted his symphonic poem, Hamlet, which is a conscientious and ambitious effort to write in a style not wholly congenial to him. He showed much better in one of the dances from Nell Gwynne, which was excellently played. Sir Edward Elgar conducted his violin concerto, the solo part being played by Miss Margaret Fairless, an excellent interpreter of this particular work. Sir Edward also conducted his second suite from The Wand of Youth, the last movement of which, the Dance of the Wild Bears, was rapturously encored.

Another interesting feature of the festival was the Romantic Overture by Arnold Bax for chamber orchestra, which is a characteristic piece of work, richly harmonized and beautifully scored, with wood wind interludes, which, with their somewhat grotesque vigor, form an excellent foil to the rest of the composition. The work has the defect that it does not somehow hang together as well as it might.

The festival ended with a Beethoven concert conducted by Sir Henry Wood, who got excellent work from the orchestra, while Mr. Pouishnoff played the E flat major concerto with his usual brilliance and élan. A. KALISCH.



RUDA FIRKUSNY,

Fourteen-year-old piano virtuoso, whose improvisations have attracted so much attention in Prague.

BERLIN'S CONDUCTOR CRISIS IS SETTLED

Twenty-two Year Old Orchestra Leader for Opera—
Schönberg's Music "Popular," Compared with Berg's

BERLIN.—The Municipal Opera is in search of conductors. Bruno Walter needs colleagues and assistants of a more pronounced artistic individuality, than the collaborators he has had thus far at the desk.

Thus a number of conductors of note have been invited to give guest performances. At intervals we heard Egon Pollak, from Hamburg, and Ignaz Weghalter, for many years conductor of the very same opera house, who has since then tried his luck in America. His fine conducting of Aida showed that the public at least, is fond of him. Nevertheless, he did not win the race. Neither did Friedrich Denzler, at present Kapellmeister of the Zürich Opera, who conducted a Meistersinger performance without previous rehearsal and evinced great power as a leader and fine qualities as a musician.

The directors of the Municipal Opera were still more impressed by a very young man of twenty-two years, Georg Sebastian, until now assistant of Gustav Brecher at the Leipzig Opera. Young Sebastian has acquired in Leipzig the reputation of one of the most gifted conductors, and not only of the very youngest generation, to which he belongs. The verdict of Berlin after his Aida performance was equally favorable, in fact he manifested such extraordinary capacities that his victory is easily understood. The final result of this conductors' crisis is this: Fritz Zweig, Kapell-

meister of the Municipal Opera, remains in his position, and Georg Sebastian is added to Bruno Walter's staff.

MODERNIST CAMP-FIRE TALES THAT DIDN'T PROVE TRUE

Hermann Scherchen, the robust and strong-armed champion of ultra-modern orchestral music, has given his second concert, devoted to the prophet of the new creed, Arnold Schönberg, and his two apostles, Alban Berg and Anton Webern. What ought to have been the sensation of the evening, the world première of Berg's Kammerkonzert turned out a rather disappointing affair. Fantastic tales had made the round at the camp fires of the atonal battalions regarding the unheard-of boldness of the constructive plan of this chamber concerto, consisting of a violin concerto and a piano concerto, both being played simultaneously as a finale.

Whether these tales are fantastic exaggerations or are really corroborated by the facts could not be discerned at the actual performance, as the finale surpassed in confusion of sound the two preceding movements, so that the combination of the two movements was just as imperceptible to even an experienced and well trained ear, as the famous passacaglia with some twenty variations in Berg's opera Wozzeck. "Paper music" it is born of an intellect with a mathematical turn, and far from the strong emotional atmosphere, which in Wozzeck pleads for music, in spite of all extravagant orgies of clever intellectualism.

The reception of this very long, extremely difficult and little enjoyable concerto was respectful, but not by any means enthusiastic, even by the fire, water and Schönberg-proof radical audience of the Scherchen concerts. The courageous soloists, Stefi Geyer (violin), and Walter Frey (piano), had a toilsome and ungrateful task to perform.

Webern's five little orchestral pieces were also heard for the first time here. Pieces is a misnomer, as these "pieces" are finished in the time of seconds each, and consist of a few bars only. These few bars, however, are a concentration of strange sounds and wayward expression, a hot-house hyperculture of music of quite peculiar charm. Schönberg's chamber concerto, the last piece of the program, appeared simple and almost popular in comparison with the efforts of his pupil. It was played rather roughly by Scherchen, but nevertheless aroused a storm of applause.

YOUNG TCHEREPEFINE MAKES BERLIN DEBUT

Alexander Tcherepine's name was hardly known, before he was discovered at one of the last international festivals. The young Russian composer and pianist has now made his Berlin debut in conjunction with Paul Grümmer, the well known cellist. He gave us the first hearing, on this occasion, of his twelve preludes for cello and piano, op. 39. A number of these preludes were accompanied by the composer on several drums, instead of the piano. All of them are written in a "nine-tone" scale, rather hard to discover at the first hearing. The preludes abound in rhythmical and harmonic complexities and curious sound-effects, but also a good deal of dryness, and the final effect hardly seems to pay for the intellectual labor applied.

The Guarneri Quartet has finished its cycle of eight concerts. Starting with a very modest body of visitors, the quartet has kept increasing its reputation and its popularity from time to time, and it has now gained a prominent position among the most accomplished European quartet organizations. It has had the constant pianistic assistance of Cornelia Rider-Possart, who acquitted herself of her varying tasks with good grace and musicianly skill. The last program contained Reger's fine quartet in E-flat, op. 109, magnificently played, and Schubert's favorite Fornellen Quintet, with Leberecht Goedeke, the valiant and popular double-bass soloist of the Philharmonic Orchestra.

I. S. C. M. CLOSES ITS SEASON

The International Society has also finished the cycle of its concerts with new compositions. The last program was performed by Lydia Hoffmann-Behrendt, pianist, Stefan Frenkel, the well known violinist, and Hans Mahlke, viola of the Haveman Quartet. I heard Albert Roussel's second violin sonata, a refined, though not very powerful composi-

tion; Gorgy Kosa's six bagatelles for piano, strange little pieces of very modern scent; and Ernest Krenek's five piano pieces, op. 32, rather dry compositions of little artistic weight. The program contained, besides the pieces mentioned, a sonata for violin solo by Alexander Jemnitz, and a violin sonata by K. B. Jirak, from Prague.

H. LEICHTENTRITT.

CZECHO-GERMAN RIVALRY TO CELEBRATE BEETHOVEN

PRAGUE.—The Beethoven celebrations have come to a peaceful close in spite of several little contretemps which disturbed the even tenor of their way. Instead of the Vienna Philharmonic Orchestra, under Felix Weingartner giving the Missa Solemnis and all the nine symphonies as originally planned, only the Mass and the ninth symphony were performed. For the local music societies, knowing the popularity of this organization, prevailed upon the government to cancel the other eight concerts and thus "protect home industries!"

The chorus of the German Singers Society took part in the ninth symphony, and the "Hlahol," the most famous Czech chorus, sang in the Missa Solemnis. In these two instances since both performances were beautiful, everyone was satisfied.

Not so, however, at the unveiling of a bust of Beethoven which has been erected on the house where he lived in 1798. The government forbade a German society to sing a chorus because no German words were to be heard on this occasion, as a result of which precaution the Germans remained away altogether.

STAGE VERSION OF MOUNT OF OLIVES

But these little troubles did not prevent the New German Theater from giving a performance of Fidelio with the new scenery and stage management of Alfred Roller from Vienna, nor the Czech National Theater from making the successful experiment of giving a scenic performance of the oratorio, Christ on the Mount of Olives. Also the Czech Philharmonic gave all the nine symphonies during the past few weeks without any noticeable difficulties, and all the German and Czech chamber music societies devoted themselves to Beethoven. As a crowning effort, the Czech State Conservatory performed all the instrumental works, with the exception of those requiring full orchestra, within twenty days.

NEW OPERA BY NOVAK

Aside from the Beethoven activities the Czech National Theater brought out Vítěslav Novak's lyric opera, Grandfather's Legacy (Grossvater's Vermächtnis), immediately following its world-première in Brno (Brünn). The success which its admirable music deserves will, unfortunately, be seriously retarded by its poor story.

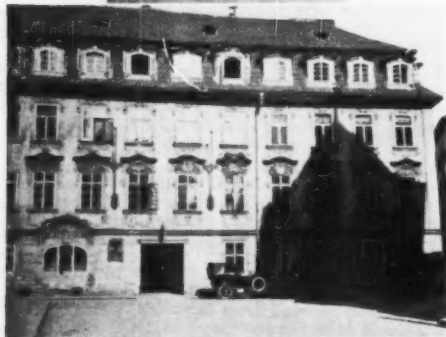
Verdi's La Forza del Destino, with Werfel's new German text; Bela Bartok's Marvellous Mandarin, and Dohnanyi's Veil of Pierrette are the three latest novelties to be given at the German Theater.

During Vaclav Talich's absence there have been five guest conductors, Franz Schalk, Felix Weingartner, Bruno Walter, Alexander Zemlinsky and Bernardino Molinari, and it has been most interesting to note how differently the same orchestra plays for each leader.

Nor have the choral societies busied themselves only with Beethoven. The Hlahol has brought out Lorenzo Refici's Triptychon Franciscanum, which was performed with such effect at the St. Francis celebrations in Assisi last year. Refici is a capable contrapuntalist but he is so strongly influenced by Puccini and other Italian opero composers that one often has the feeling of listening to an opera finale rather than an oratorio.

The Philharmonic Chorus has sung Dvorák's Hochzeitshemd, and the German Singing Society, under its new leader, Emil von Schmeidel, has been giving delightful performances of Mozart and Bach, besides a number of other fine choral concerts.

Solo recitals have swelled to such numbers that, if I wished to give a detailed report, I could produce an imposing list of artists who have appeared here. But since that is not



THE AUERSPERG PALACE, IN PRAGUE,
a magnificent baroque building where Beethoven lived in 1789. On the left of the entrance is the Beethoven memorial tablet, also pictured here.

my object, I will confine myself to the three or four who aroused particular attention.

The much-heralded Jan Kiepura came and saw—but did not conquer. In fact he was a mild disappointment. It is the same story that greets him everywhere; his beautiful voice, especially the upper notes, are much appreciated, but his obvious lack of training is generally deplored.

JULIA CULP'S VOICE BETTER THAN EVER

Julia Culp gave a benefit concert at which her voice proved to be more beautiful, if possible, than ever before, and the enthusiasm she evoked was such as to satisfy the most exacting. William Norman, from London, made his debut here with such overwhelming success that he had to give a second recital, and Ruzena Herlinger, who sang Mozart and Mahler with the orchestra under Schalk's baton, also enjoyed a great success.

Our Leporello's list is shorter when it comes to violinists. Huberman, Kocian and Prihoda are too well known to need comment. Of the newcomers, Hilde Lang, a pupil of Marteau, is beginning to make her way. The pianists were represented again by an almost innumerable list including Paul Wittgenstein, Hortense Husserl, and a most promising home talent, namely young Ruda Firkusny, who causes astonishment not only because of his technic, but also his masterly improvisation, which is surely not an everyday occurrence with a boy of fifteen. E. R.

GENEVA PREFERS ORCHESTRAS

A Hard Nut to Crack for Recitalists—Promising Young Conductor

GENEVA.—"Orchestral and choral concerts preferred" would seem to be the motto of the inhabitants of Geneva. For such concerts they are always to be had. Recitalists, on the other hand, have a fairly hard time of it. Some of them have success, however, and it is particularly interesting to see who they are. Among the pianists are Robert Casadesu, Edwin Fischer and Arthur Rubinstein. Jacques Thibaud and Adolf Busch represent the violinists, and Lotte Leonard, Ninon Vallin and Ernest Bauer, the singers.

Ernest Ansermet has brought out a number of novelties at his concert series, namely the Suite Anglaise, by Henri Rabaud; Tessinese Suite by Gustav Doret, who is one of the best Swiss composers and who, at present, is working on the music for the next Fête des Vignerons; Sarabande, with chorus, by Paul Dukas and Rhythmes, by Frank Martin, the young Geneva composer whose work shows such promise.

These works were all brilliantly played under Ansermet's able lead, but while they were well received, there was no display of enthusiasm.

We have had two remarkable opera performances, Walküre and Siegfried, with visiting artists from Germany and Zürich. The conductor was young Robert Denzler, an admirable opera leader, whose success on both occasions was sensational. G. P.

Concerts Heard in Dresden

DRESDEN.—Dolores van Doren, of New York, gave a successful song evening, singing Wagner, Liszt and Brahms with fine understanding. Mme. von Langermann-Larisch, formerly of the Manhattan Opera, was heard to utmost advantage in selections from Wagner, Weber, etc. Her sterling vocal powers, dramatic interpretation, and brilliant operatic gifts were unanimously recognized even in the concert hall. Ingeborg Holmgren, a singer who was noticed for her pure soprano of phenomenal range, also gave a concert, and Bronislaw Huberman scored a triumph with the Brahms violin concerto.

In other concerts the modernists came in for a great share of attention, Janacek, Krenek, Weill, Hermann Baum, Milhaud, Ernest Roters and others being partly enjoyed, partly otherwise. Janacek, though old in age displayed almost revolutionary characteristics in his Concertino, which possesses originality and much color. Krenek in his opus 39 proved his facility to respond to any style whatever. Kurt Weill conducted his own Frauentanz. Grete Nikisch interpreted the vocal parts exquisitely.

Herman Baum's Schöpfung (Creation) had its premiere under Eduard Moerike's direction. It is a declamation with symphonic background, closing with a vocal solo. The work reveals nobility of thought and abounds in sound effects and big climaxes. A. I.

Simple Truths Used by Great Singers

The following letter addressed to Mrs. Robinson-Duff from G. G. Williams, Paris, France, speaks for itself:

A few months ago, I came across your wonderful little book, Simple Truths used by Great Singers, on the shelves of the American Library here. I was so impressed by the manner in which you explain and simplify things that had hitherto been quite incomprehensible to me that I decided to try what I could do with your book as a guide, and after three months I have had such encouraging results that I feel it would be worth my while to take lessons again. I have



A PHOTOGRAPHIC REPRODUCTION OF AN INVITATION TO BEETHOVEN'S FUNERAL

It reads: "Invitation to Ludwig van Beethoven's funeral procession which will take place on the twenty-ninth of March at three o'clock in the afternoon. Guests will assemble at the dwelling of the deceased in Schwarzspanier-house number two-hundred, on the Glacis at the Schottenthor. The procession will go from there to the Dreyfaltigkeit Church at the Minoriten Monastery in the Alsergasse."

"The musical world suffered an irreplaceable loss in the death of the famous composer on the twenty-sixth of March, 1827, about six o'clock in the evening. Beethoven died of dropsy at fifty-six years of age after receiving the Holy Sacrament. The day of the obsequies will be announced later." It is signed, "Ludwig van Beethoven's admirers and friends."

"This card is published by Haslinger's Music Store. Printed by Anton Strauss."

a good soprano voice, but after studying unsuccessfully in London some time ago I gave up in despair because, having forced my middle register, I was unable to sing high notes as my voice "split." I did not make another attempt, as I realized that only very careful teaching—which is so hard to get—would help me and I was not in a position to go from one teacher to another in the hope of finding the right one. May I then ask your advice in the choice of a teacher either here or preferably in London or Milan? I cannot tell you how much your book has meant to me and I should be most grateful for your help in the matter.

LIVERPOOL PLEASED WITH VAUGHAN WILLIAMS' MASS

LIVERPOOL.—The first performance here of Vaughan Williams' unaccompanied Mass in G minor for vocal quartet and double chorus was given by the Liverpool Bach Choir, a body of some forty mixed voices which had been carefully trained by J. E. Wallace. The composition, whilst plainly influenced by Palestrina and Byrd, is none the less an individual piece of work and mirrors the Latin text with due reverence and unaffected fervor. The Mass as a whole appears to fulfill the requirements of the Roman motu proprio, so that there is no reason why it should not be adopted as a welcome addition to the official rubrical list.

The penultimate concert of the Liverpool Philharmonic Society brought as guest conductor Aylmer Buesst, who has been acting in that capacity with the British National Opera Company since its inception in 1921. Mr. Buesst is an Australian but his musical education was acquired under the guidance of Eugene Ysaie and Cesar Thomson for the violin, and subsequently with Nikisch. Useful practice as conductor at Breslau and other German towns provided an experience that was subsequently recognized by the Beecham and other operatic combinations, ultimately leading to his present appointment.

The program included Schumann's second symphony, overtures by Cherubini and Auber, and the Scherzo from a suite by the conductor, which was very favorably received. Renée Chemet was heard to advantage in Mozart's violin concerto in E flat and Chausson's Poème.

The final event of the eighty-eighth season of the Society was under the direction of Sir Henry Wood and was supposed to represent an adequate offering to the manes of Beethoven. The material submitted comprised the Coriolan and Leonore No. 3 overtures, the Rondino for six wind instruments, a portion of the Prometheus ballet music and the Tremate motet, sung by Doris Vane, Arthus Jordan and Harold Williams—not a very striking tribute, especially as

the remainder of the evening was devoted to Rachmaninoff's The Bells. W. J. B.

Leonard and Hopkins Pupils in Recital

Pupils of Florence Leonard and Louise Hopkins are closing an active season. At the spring ensemble musicale on April 9, with the assistance of Alexander Lenker, violinist, and John Fischer, flutist of the Philadelphia Orchestra, they presented a long and interesting program. The audience was large and enthusiastic. Players who received special commendation were Mary Andrews, Agnes Hegener, Charlotte Horn and Anne Prichard. Miss Prichard has been invited to appear next season for a second time with the Main Line Orchestra, under the direction of Adolph Vogel. Rosalie Murray, assistant to Miss Leonard, gave an interesting interpretation of Debussy's Evening in Granada.

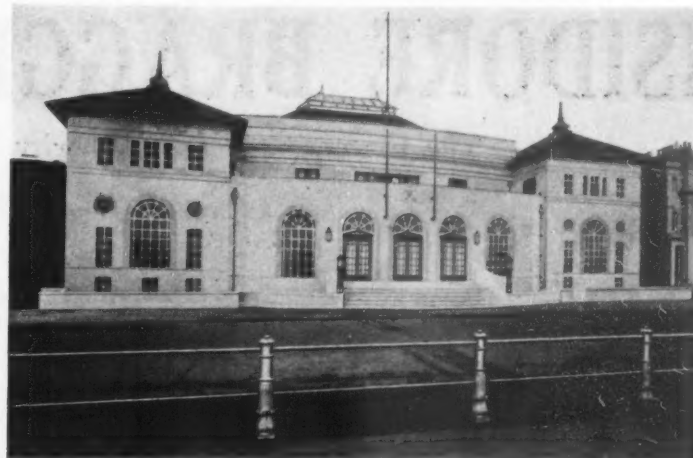
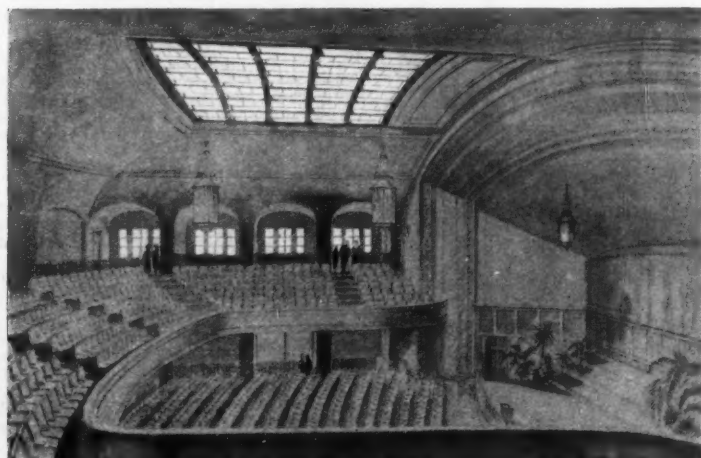
Marion Hitchings, one of Miss Leonard's pupils from Maine, has had a successful season with teaching in Caribou and is in frequent demand for solos at club meetings and lectures. Her repertory includes many of the modern pieces by Griffes, Ornstein, Goossens and others. Miss Leonard will teach at Ogunquit, Me., during July and August.

Doris Doe Praised

Doris Doe sang not long ago in opera in Washington, making her local debut. She was very successful, the Washington Post having the following to say: "The audience had the privilege of listening to the local debut of Doris Doe, a Chicago girl fast winning renown on the operatic stage in contralto roles. Miss Doe as Maddalena sang effectively. Her contralto is of wide range and mellow in tone, and she was a picturesque figure as well." In Palm Beach Miss Doe was no less successful. The Palm Beach Daily News said that her voice showed wide range and commented on the beautiful mezzo qualities of it. The same paper stated that she was enthusiastically received and that her enunciation was perfect.

Grainger's Works Performed in Vienna

Percy Grainger's Colonial Song for symphony orchestra and Irish Tune from Country Derry for string orchestra and horns were recently introduced to Vienna under the conductorship of Rudolf Nilius. Advances from the Austrian capital state that these two works scored "a quite unusual success with the Viennese audience."



INTERIOR AND EXTERIOR OF THE WHITE ROCK PAVILION, HASTINGS, SUSSEX, ENGLAND

Beethoven

Notes Concerning His Genius and Character

BY EDGAR STILLMAN KELLEY

The full force of the term "Genius" has unfortunately, through indiscriminate use, become deplorably weakened. How often do we see it applied to individuals whose imagination and constructive abilities range all the way down from very good to mediocrity and worse.

According to a familiar aphorism it requires considerable talent, or at least a goodly amount of skill, to write even a poor symphony. What shall we say then of a man who leaves behind him nine masterpieces of the first rank?

I recall with pleasure a conversation some years since with the Polish composer, Xaver Scharwenka, in which the remarkably enormous productivity of Beethoven was the main theme. Said he: "We who have composed music in the sonata form know from experience what labor this implies. We can appreciate as no others what fertility of invention and physical energy it required to throw off, as did Beethoven, his luxuriant literature. Look at the list Op. 1, three trios for violin, cello and pianoforte—all excellent; op. 2, three piano sonatas—each a masterpiece; op. 3, three trios for strings; op. 9, three more such; op. 7, a piano sonata; op. 10, three more piano sonatas; then comes op. 13, the great Pathétique; op. 12, two sonatas for violin and piano; op. 15 and 19, each a concerto for piano and orchestra; op. 18, six string quartets; op. 20, the favorite

septet for wind and strings; op. 21, the first symphony (in C)."

This is enough to make one fairly dizzy, and the list of like masterpieces—usually increasing in excellence, continues until long past the hundred mark. All this indicates such a riotous profusion of ideas combined with consummate structural skill that we stand in awe before a veritable genius.

When such a being is found, it is but natural that he should be subject to a comparison with some similar phenomenon of a former period. This usually implies a demand upon the newcomer that he show works that parallel those of the earlier master—something as difficult to avoid as it is difficult to adjust. Sir Charles Villars Stanford, in a sympathetic estimate of Beethoven,* sets him as a foil—contrapuntally speaking—against Bach, thus. It cannot be denied that despite the assiduity with which Beethoven worked during his whole life at contrapuntal studies he never attained the natural ease of Sebastian Bach in coping with set fugue. He mastered its suburbs without capturing the citadel. There is a certain uncouthness in his fugual writing of which he never shook himself quite free,

*History of Music, Stanford & Forsyth.

great as were the conceptions which underlie the form."

Now, had Beethoven written fugues à la Bach, they would not have shown that originality which is so essential to genius, nor would they have adapted themselves to his individual needs; consequently such work would not have been in keeping with his style. Many years ago a friend told me that Beethoven regarded imitation and fuguetta as more valuable in composition than strict fugue, as he was able to obtain the effect of fugue without its limitation. I have been unable to verify it in remarks attributed to the composer, but his works furnish ample evidence of a conviction of this sort. Witness the numerous charming fugual movements, the beginning of fugues that dissolve so naturally into more lyric and harmonic passages, and compare the results with a continuous fugue elaboration of the same—episodes, treatment in the inversion strettos, etc. Familiar examples of Beethoven's Fughettas are to be found in the slow movements of the first, third and seventh symphonies, and in the scherzos of the fifth and ninth. In the finale of the latter work there is a well sustained double fugue much more satisfactory than those fugue passages in the late piano sonatas. Beethoven certainly was justified in applying the fugue principle to his sonata movements as he saw fit, and we are no more justified in saying that he could not write fugues than we are in stating that Chopin could not write sonatas. Beethoven applied the fugue principle to his sonata movements, the same as Chopin embodied the sonata principle in his ballades, scherzos, etc.

There are certain slow movements of Beethoven's which so affect the listener that he is profoundly impressed by the composer's deeply religious nature. I recall one instance in particular when as a boy I had the rare privilege of hearing Rubinstein play the Sonata Appassionata. The moments of exaltation elicited by his interpretation of the Andante I shall never forget. (When Rubinstein visited America my parents sent me from our home in Sparta, Wis., to Chicago—two hundred and fifty miles—in order that I might enjoy and profit by his five consecutive concerts, in which he was assisted by the great violinist, Wieniawski. The performance of Beethoven's Kreutzer Sonata by those two masters is likewise an imperishable memory.) But Beethoven's religious feelings did not find expression in any phase of sectarianism. In this way he resembled Lincoln who respected believers of all creeds and sought in his own life and actions to embody virtue and justice in all that he undertook. The honesty and sincerity of the composer in pursuing his ideals, regardless of the self sacrifice and suffering this implied, is ably set forth by Wagner in his celebrated monograph on Beethoven:

"Like Mozart, placed entirely without means in a world where only the Useful pays, while the Beautiful is rewarded only when it flatters the senses and the Sublime must remain without any return whatever, Beethoven in the first place found himself debarred from drawing the world toward himself, just through his devotion to the Beautiful."

This in part reveals the inner reason of Beethoven's attitude toward the stage where at that moment the composers of the Latin world reigned supreme. We have all read how Beethoven lamented Mozart's Italian operas, not only because of their un-German style but on account of their frivolous librettos. No wonder, then, that he found great difficulty in securing an opera text that was to his moral as well as his artistic liking. Fidelio with its simple story of the heroine's wifely devotion must have stood out in bold relief against the background of contemporaneous Italian products, indeed much as it does today. From the standpoint of stagecraft it has been much criticized however. Even so great a Beethoven enthusiast as Wagner has expressed regrets that the dramatic structure leaves much to be desired. And yet whenever we are favored with a worthy production, we are conscious of the moving of a mighty spiritual power. This consciousness has possibly never been more sincerely and aptly expressed than by the composer Weber (whose truly German operas were sympathetic to Beethoven) at a time when he was conductor of the opera in Dresden, after having acted in a similar capacity in Prague. Apropos of the forthcoming premiere of Fidelio he wrote Beethoven in substance as follows: "The performance in Prague under my direction of this mighty work which bears testimony to German grandeur and depth of feeling gave me an intimacy, as inspiring as it was instructive, with the essence through which I hope to present it to the public. . . . Every representation will be a festival day." (In this connection it is interesting to recall the incident related of Chopin, who was not always in sympathy with the sometimes rather conventional harmonic outlines of Beethoven's harmonies, and yet, when choosing a musical gift for a friend, he selected a copy of Fidelio, pronouncing it a masterpiece.)

While we admire the intense serious-mindedness of Beethoven with his lofty aspirations we do not forget the stories of his spells of temper and the numerous indications of that irritability which Henry Drummond called "the voice of the virtuous." But when we remember his terrible affliction, his stormy outbursts are easily explained, and even they who bore the brunt thereof usually forgave him. Fortunately for this singular being, as well as for us, he possessed in no small measure that Attic salt which preserved his disposition from utter corrosion. To this sense of humor we owe those piquant scherzos that, in spite of their Teutonic workmanship, impart a Gallic flavor, now to a serene sonata and again to a serious symphony. (Here be it remarked that the eighth of the "immortal nine" stands forth as an apotheosis of refined jocularity. So exuberant are its expressions of joy that it seems permeated with the spirit of Scherzo.)

When we review the incidents of Beethoven's life, we shall find, as may be discerned in the careers of other men of genius, that a vast mentality is coupled with terrific emotional powers, and only through the combination of such vital factors may we expect the greatest art creations as a result.

Geon Pupils on Radio

The fortnightly radio concerts over station WRNY with artists from the studio of Marcella Geon are winning commendation from far and wide. The singers have received letters of appreciation not only from New York and environs but also from the states in the West and South. Miss Geon has also been kept busy other than teaching, her recent engagements as accompanist including appearances at Danbury, Conn., Morningside Presbyterian Church, New York Theater Club, Hotel Astor, and at the Second Reformed Presbyterian Church concert.



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New York Times.

Frederick Gunster.
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Photo by Harry Lane

IRVING
JACKSON
Baritone

PRESS COMMENTS

“Irving Jackson, baritone, who bears individual and recognizable traits of the late Jean de Reszke’s teaching in art and diction, and has sung two years at the Paris Pro-Cathedral as well as in the recent season of opera there and at Cannes and Deauville, made his local song recital debut yesterday. He proved an agreeable singer of songs, winning favor by sterling qualities of voice.”

—*New York Times.*

“His excellent preparation for the difficulties of the recital platform displayed itself in commanding light in the delivery of his opening group of classic airs. In these numbers he disclosed a voice of splendid quality and compass, a generally fine technical equipment, and an admirable knowledge of style. He displayed an excellent legato, admirable sustained phrases, clear enunciation, and the power to delineate with taste, varying sentiments, and deeper emotions. The German Lieder were also delivered with fine understanding of mood and vocal coloring.

“To sum up the impressions made by Mr. Jackson, it can be said that he is an outstanding addition to the list of artistic singers now before the public and should fill the hall with music lovers wherever he sings.”

—*New York Sun.*

“Mr. Jackson offered intelligence and unusually well produced singing, with style, a well schooled and effective use of his vocal resources.”

—*New York Herald Tribune.*

“Irving Jackson is a dignified, sympathetic artist, whose well-schooled baritone was displayed to advantage . . . The voice is obedient and sonorous, the diction is very good . . . an earnest and worthwhile musician.”

—*Chicago American.*

“A voice of conspicuously virile quality, and produced with so much more than ordinary authority that the very beginning of his program augured for a thoroughly enjoyable afternoon. His diction was excellent and his style communicative, sincere and dignified.”

—*Chicago Evening Journal.*



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Christine Loos in Opera

CATANZARO.—The Catanzaro season is about to end. *Il Trovatore* has been produced and the event of special importance which marked this performance was the debut of Christine Loos of New York as Leonora.

Miss Loos is well known in educational circles and as late as last season was still occupying an important post in the musical department of the New York Public Schools. Her debut here was a decided success. There are few voices like hers for volume, beauty and control. When an artist with a voice of such quality really sings, the effect is glorious, but those who possess big voices so seldom sing. Miss Loos is one of the exceptions, perhaps one of the extreme exceptions, for she always sings. From the loveliest pianissimi to the biggest forte the voice is always on the breath and her modulations and color effects are obtained with a poise and perfection that are most satisfying.

The singer is a Duval pupil and also has to her credit



CHRISTINE LOOS

a correct expression of the text and clear diction. A fine, impressive stage presence and dramatic training of a high order are added assets to Miss Loos' vocal and musical qualities, thus making her an operatic artist who should rapidly forge to the front ranks. C. C. S.

Robinson-Duff Pupil in Recital

Essie Case, an artist pupil of Mrs. Robinson-Duff, gave a recital recently in Eureka, Cal., which was described by the critic of the *Journal* as of such a character that one could listen to it forever. "She kept the interest of the audience through every number," he further declared. "Combining a finished technic with remarkable beauty of tone and splendid volume the soprano never for a moment sang unfeelingly and for that reason, no matter what the language of the song, never failed to bring its message to every person in the large audience. Not only can Miss Case sing, but she can act as she proved particularly in her second group when her

gestures and facial expressions added to the unusual expressiveness of her voice peopled the stage with the characters of the songs."

BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—Louis Graveure, baritone, was presented in concert by the Birmingham Music Study Club as the last of this season's offerings of the series of artist concerts. Mr. Graveure delighted a large audience with his excellent interpretations and beautiful art. He drew a large audience, which expressed its warm appreciation with hearty applause. Bryceson Treharne was his efficient accompanist.

The Birmingham Music Teachers' Association held its regular monthly meeting on March 30, when Guy C. Allen, pianist, led the program with an excellent dissertation on *The Restless Age*. Mr. Allen illustrated his remarks with piano excerpts from modern compositions.

Alice Graham presented two talented pupils, Virginia and Martha Knight, in piano recital, assisted by Milton Smith, tenor, and Zolita Johnson, dancer.

Ruth St. Denis, Ted Shawn, and the Denishawn Dancers were presented in a memorable performance at the Jefferson Theater by the All-Star Course (Mrs. Orlene Shipman and A. Brown Parkes). They drew a capacity audience, which was charmed with the art of these exponents of aesthetic dancing. They were shown many social courtesies, one of which was a luncheon given in their honor at the Allied Arts Club.

The Birmingham Conservatory of Music, Edna Gockel Gussen, director, has moved into a commodious new home of its own, and is now able to enlarge its capacity in every department. The departments now functioning are piano, pipe organ, violin, voice, history of music, theory, harmony, coaching for repertory in classes, and the department of modern languages. Ruth Y. Chandler is at the head of the voice department.

The Birmingham Music Study Club held its last study program for the year in the auditorium of the Alabama Power Company, when a large audience of members and friends assembled to hear the discussion of wind and modern orchestral instruments, and a fine illustrative musical program. Alice Graham is chairman of the Study Course. Mrs. J. W. Luke was leader for the occasion, and Bert Hollowell, orchestral leader, delivered an informative address on the subject. Flute numbers were played by Angelo Silva, flutist, with Fletcher Gray at the piano. A trio for flute, violin, and piano added M. Villani, violinist, to the above mentioned players. Donald Garber played several charming selections on the clarinet, with Joseph Stoves at the piano.

The Music Study Club presented its final morning musicale for this season, featuring Gordon Sutherland, pianist, and Harold Johnson, violinist. Mrs. R. C. Woodson, chairman of morning musicales, was in charge. Both performers were young men of unusual talent, and their artistry delighted the audience. Mr. Gordon, who is just twenty-one, recently graduated from the Chicago College of Music. Harold Johnson, sixteen-year-old violinist, is a Birmingham boy whose unusual talent is attracting wide attention. He plays with the poise and artistry of a mature violinist, and elicits a remarkable tone from his instrument. A. G.

Milan Lusk Delights Park Audience

Under the auspices of the Woman's Club, Milan Lusk, violinist, appeared on April 4 at the Morgan Park M. E. Church, Chicago, and was accorded an enthusiastic reception. He gave a fine account of himself, displaying his splendid violinistic qualifications to advantage. His familiar technical mastery was again in evidence but in that unobtrusive way which spells notable art. Particularly effective was his rendition of the *Reve d'Enfant* by Ysaye, which excelled in a tone of ravishing loveliness. The large audience brought him back for numerous encores.

Werner Wolff Acclaimed in Riga

The difference between the sunny south and the rugged north is not one of mileage alone, nor of racial traits. Space excludes a dissertation on the many dissimilarities that go to point this somewhat trite truth which is revealed even in that world-wide unifier, music. In the case of Werner Wolff, however, the North once again united with the South in giving him an enthusiastic reception on his appearance at the National Opera at Riga, now the capital of Esthonia.

The occasion was specially noteworthy from the fact that it was the first time in the history of the Opera that a guest-conductor stood at the desk to lead the orchestra. He presented *Aida*, one of the operas chiefly favored at Riga. "The difference between our usual performances and that given us by Wolff was a very considerable one," the Riga Rundschau confesses. "No hiatus, no clefts here. One harmonious flux, in which even the most delicate nuances were clearly worked out. His powerful and virile guidance presented everything enhanced, in a most effective manner, with absolute musicianship."

Wolff's visit to Riga concluded with his direction of a symphony concert at the Opera, when the program contained, besides Beethoven's seventh symphony, the overtures to *Tristan and Isolde* and the *Mastersingers*. The press declared that at times it was impossible to recognize the



A. Macguy photo

WERNER WOLFF

orchestra again. "The interpretation of the works was an absolutely imposing one, thanks only to the fact that Wolff conducted. This was clear to all present"—an open acknowledgment of more intrinsic value to the recipient than could be contained in a whole bouquet of verbosity.

Letters of Appreciation for Johnson

After Edward Johnson's recent Atwater Kent broadcasting he was "inundated" by an avalanche of letters of appreciation, one of them being as follows: "I was sailing with my friend Mr. McHarg on his yacht *Atlair* from Newport News to Miami and one night when we were hove to in a southeast gale which had blown us off shore about a hundred miles and we were feeling rather blue, we turned on the radio and there out in the Atlantic and in one of the worst seas I have ever been in came your voice, just as clear as a bell. You can imagine our surprise and delight. It almost seemed as if you were right there in the cabin with us (I am glad for your sake you weren't). My very best congratulations on your splendid success in New York. I do hope I will hear you some time in The Henchman and that we shall see you here this summer." (Signed) William F. Jennison, Bay City, Mich.

Mr. Johnson's second new role of the season at the Metropolitan Opera House was as Radames in *Aida*, his first new role having been the Henchman in *The King's Henchman*. Among the press comments on the *Aida* performance, one notes in the New York *Journal* that "There was a large and applause audience. The evening was notable for the first appearance here of Edward Johnson as Radames, a revelation in the acting of the role so long merely a matter of wooden gesture. And Mr. Johnson's singing of the music also had its delights of fitness and restraint." And the New York *American* declared: "Edward Johnson, the hardest-worked tenor in the company, gave a creditable performance of Radames. He sang as well as he looked and he looked magnificent."

After a performance of *Pagliacci*, interesting comments appeared on Mr. Johnson's *Canio*. The Evening Post said that "Edward Johnson, as usual, left nothing to be desired," and Leonard Liebking stated in the New York *American*: "Edward Johnson was the skilled operatic interpreter, as *Canio*. He put fire into his portrayal, and he reached tellingly the emotional highwater mark (not meaning tears alone) which has become traditional in the utterance of the famous sobful aria."

Kuryllo Plays at Benefit

A benefit entertainment was given at Carnegie Hall on March 21 for the Kosciuszko Foundation in which, among others, Adam Kuryllo, violinist, appeared. Mr. Kuryllo played *Legenden* and *Obertas*, both by Wieniawski, and was enthusiastically received. The beauty of his tone and the excellence of his technic were particularly commented upon.

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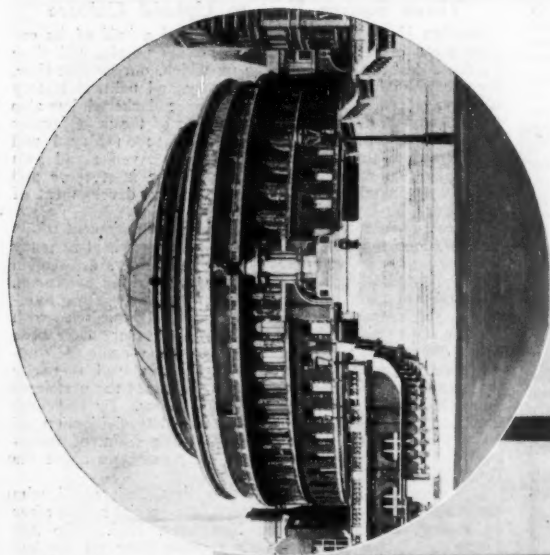
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The main advertisement is a large, dark rectangular block with white text. At the top, it says "ROYAL ALBERT HALL" in a stylized font. Below this, the text reads "SUNDAY APRIL 13 at 3" in a large, bold font. This is followed by "SPECIAL RE-ENGAGEMENT OF" in a smaller font, and then "SOLITO DE SOLIS" in a very large, bold, serif font. Below the name, it says "THE REMARKABLE ITALIAN PIANIST." in a smaller font, followed by "IN CONSEQUENCE OF HIS ENORMOUS SUCCESS." in a large, bold font. At the bottom, there is a box containing the text "Popular Prices. (incl. Tax) 8/6, 5/9, 3/6, 2/4, & 1/3. "FREE"" and "LIONEL POWELL & SONS, - 6 Cork St., W.I." The background of the advertisement shows a silhouette of a person standing in front of a building, possibly the Royal Albert Hall.

ARTISTS EVERYWHERE

Frederick Baer was chosen again this year as soloist with the Mendelssohn Club, Albany, N. Y. The critic of the Times-Union wrote: "He is a musician of deep insight, and his interpretations are noted for their virility and authority; although a young man, he is already a topnotcher." He was the baritone of the notable quartet which appeared at the Halifax, Nova Scotia, Festival on April 25, 26, and 27, a reengagement from last season. Mr. Baer's latest engagement is in Ridgewood, N. H., for the Cecilia Society, on May 2.

May Barron was soloist with the Buffalo Orpheus Club on April 17, and in commenting on her appearance the Buffalo News stated that she "proved an artist of fine endowments and attainments. Her voice, of real contralto timbre, is of splendid volume and compass, of firm texture and rich quality. Her numbers were delivered with vocal opulence and command and pleasing interpretative variety. Miss Barron's reception was so cordial that encores after every number were imperative."

Giusepoe Boghetti's artist pupils have won many fine tributes from the press on numerous occasions. Marian Anderson's appearance in Washington inspired the critic of the Post to state that "She demonstrated a voice of wide range, the tones full, rich and very even, and a stage presence which served to lend popularity even to her numbers in Italian and German." The Lynchburg News recently declared that "Her voice is rich, melodious and colorful." And the New York Herald-Tribune critic was of the opinion that "A notable feature of Miss Anderson's singing was its entire naturalness; all that she had to do, apparently, was to sing, without any need of apparent effort, to fill the Stadium spaces. In high and low notes there was a full, rich quality that carried far."

The Dudley Buck Singers are presenting unique and interesting programs made up of old English numbers, duets by Brahms, unknown trios by Mozart, a quaint quintet by Gustaf Holst and a number of modern works for eight voices. Dudley Buck, well known teacher of New York and founder of the organization, has written excellent comments for the program notes.

Marion Carley's recent solo engagements include two appearances as piano soloist for choral organizations; March 17 she was soloist at the concert of the Jamaica Choral Society, and March 23 she appeared as soloist with the Impromptu Club of Brookline, Mass. (fourth engagement). On March 24 she gave three groups of piano numbers for the Exeter Music Club, Exeter, N. H.; this was also a reengagement.

The Cherniavsky Trio is to play under the auspices of the Woman's Music Club, of Dayton, O. Incidentally, these much-travelled brothers will have various other appearances in the Buckeye State in connection with their playing in Dayton.

George Djmos, tenor, sang with success in a recent performance of Haydn's Creation given by the Winthrop College Choral Society in Rock Hill, S. C.

Lynnwood Farnam's program of special music for Good Friday and Easter Sunday at the Church of the Holy Communion was as follows: Good Friday, (organ) Passion Symphony, Dupre; three Passiontide chorale preludes, Bach; Herlich thut mich, Bach; Passion Symphony, three movements, Maleingreau; (choir) By the Waters of Babylon, Philip James; Inflammatus, from Stabat Mater, Georg Henschel; Lord Jesus, Thy Dear Angel Send, Bach; Easter Day, (organ) Christ Is Now Risen Again, Bach; Grand chorus, from Grande Piece Symphonique, Franck; (choir) Again the Morn of Gladness, E. S. Barnes; Sanctus from Requiem Mass, Mozart; (organ) Resurrection, from Passion Symphony, Dupre; Rhythm of Easter, Bingham; The Mirrored Moon, Karg-Elert; La reine des fetes (MS), William X. Webb; (choir) Magnificat in B flat, John E. West; To Christ, the Heavens' Eternal King, Thiman.

Mr. Farnam will hold a pupils' festival at the Church of the Holy Communion, New York, May 23-26, when a series of daily one o'clock recitals will be given. The following organists will take part: Winslow Cheney, Alfred Greenfield, Ruth Barrett, H. W. Hawke, Ellen Fulton, Alexander McCurdy, Jr., Robert F. Cato, Eleanor Allen, Hugh Porter, Ernest F. White, Clarence Mader.

The Flonzaley Quartet finished its English and continental engagements which opened on March 28 with a concert in Kensington, followed by appearances in London, Huddersfield, Liverpool, Paris, Mulhausen, Strassburg, and ending on April 10 in Brussels. The members of the quartet have now disbanded, Mr. Betti joining his family in Italy, Mr. Pochon and Mr. Moldavan going to Mr. Pochon's home near Lausanne, Switzerland, and Mr. d'Archambeau going to Belgium. Their twenty-fourth season will open again as in the past seventeen years at the Westover School, Middlebury, Conn.

Ernest Hutchenson will close his season at the Ann Arbor Festival, where he will play the Beethoven Concerto, No. 5. His six weeks master class at Chautauqua, N. Y., will open the middle of July, after which Mr. Hutchenson will take a short vacation of three weeks at his place at Sandwich, Mass., on Cape Cod.

Boris Levenson's annual composition concert, his own

works to be performed by leading artists, is scheduled for May 7 at the Engineering Auditorium. Soprano, contralto and cello solos, with a mixed string-woodwind ensemble, will be heard. Mr. Levenson is known as composer, conductor and teacher, and was formerly a pupil of Rimsky-Korsakoff in Petrograd.

Erminia Ligotti, operatic and concert soprano, assisted at an author's reading, Hotel Astor, March 28, singing arias from modern operas as well as songs; this occasion was for the Relief Society Social Meeting, Angelique V. Orr, president.

Francis Macmillen has been engaged by Baker University, Baldwin, Kans., for a recital next season in a territory where the American violinist is steadily forging ahead in popularity. Early fall activities for Mr. Macmillen include a Chicago recital at the Studebaker Theater under the local management of Bertha Ott.

James Massell gave a dinner and reception, followed by a musicale, in honor of Tamaki Miura and Aldo Franchetti on April 12. Prominent artists and guests were present, among them Mr. and Mrs. Armand Tokatyan, Carmela Ponselle, Flora Negri, Dr. and Mrs. Rongy, Mr. and Mrs. Harold Spielberg, Mr. and Mrs. Morris Engel, Dr. and Mrs. Haiman, Dr. and Mrs. Jablons, Dr. and Mrs. Berry



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Ely Ney who but recently arrived in Europe, has already been booked for concerts in Berlin, April 23; Leipzig, 25; Dortmund, May 2, and Stuttgart, May 5. She will play at the Beethoven Festivals at both Dusseldorf and Bonn immediately thereafter, and in London on June 20.

Fred Patton, a fine example of what America can produce in bass-baritones, sang Hagen. Grena Bennett, the music critic of the New York American, is responsible for this quoted statement. The occasion was after the artist sang Hagen in the third act of Götterdämmerung in concert form with the New York Symphony Orchestra on April 1 at Carnegie Hall, New York.

Conal O'C. Quirke's pupil, Mignon Sutorius, who sang with success with the Philadelphia Grand Opera Association at the Academy of Music in Verdi's Otello, has been engaged for the part of Mercedes in a performance of Carmen at Mecca Temple, New York City, April 30.

The Rubinstein Club, Mrs. William Rogers Chapman, president, gave an afternoon musicale at the Waldorf-Astoria Hotel, April 9; a large number of members and guests were present and extended their greetings to Dr. and Mrs. Chapman on their return from two months' vacation in California. The program was rendered by Stella Norelli, coloratura soprano, of the Chicago Civic Opera; Ann Mack, lyric soprano; Delphine March, and Ann Tyson, contralto of the De Feo Opera Company. The last evening concert for this season was given April 19 by the club choir of 150 voices. The twenty-fourth annual White Breakfast will be given May 7; an entertainment will follow with dancing.

Three Square Feet to Uphold Culture

Aeolian Hall, which in the decade and a half of its existence has been host to over five million people, will close its doors on May 1. The stage on which, during that time, the greatest names in musical, literary and political history have played their art, is not only to be darkened but also to be demolished. But three square feet of the most famous of platforms will be cut out of the stage on May 1 and transferred to the new building at Fifth Avenue and 54th Street by two music students. It will be inset there and continue to uphold the cultural history and development of New York, as it has in the past.

There is probably no place of public entertainment of its size in America or even in the world that has held as many notables among its audiences and its entertainers as Aeolian Hall. Its official opening took place on Friday afternoon, November 8, 1912, with a concert of the New York Symphony Orchestra, conducted by Walter Damrosch, with Maggie Teyte as soloist. Since that time, there have been over 4,500 events, and over 5,000 artists have made their appearance there. Classic music has been played there by the greatest of musicians, and it has witnessed the premieres of the most modern of musical compositions. Its audiences first heard the tales of explorers returned to civilization, of poets and writers returned from the battle front, of statesmen and Presidents sending forth their messages about the Great War.

In the roster of musicians, there is, first, Paderewski, who made his first American appearance in a special recital after an absence of five years, in November, 1913. The late Ferruccio Busoni gave his only recitals there on his last trip to America, and nearly every famous musician of our day has stood on the three square feet to be removed from the Aeolian Hall platform and preserved.

Fischer Publishes Prize Work

Carl McKinley, young American composer-conductor of New York who was recently awarded a Fellowship by the Guggenheim Memorial Foundation, will spend the next year in Europe devoting his time to study and composition. His symphonic score, Masquerade, first performed at the New York Stadium concerts last August under his own direction, was recently played by the Chicago Symphony Orchestra, the composer conducting, and elicited much favorable comment from the Chicago critics, who referred to it as "an engaging piece of music holding the interest of the listener from first to last page," "richly orchestrated and full of good fun," "bright, agile tuneful and full of color," "it has the bustle, the throb, the energy, the drive of this country in every note. Even in the quiet languorous sections the music is truly American in line and flow." Mr. McKinley conducted well. He knew what he wanted and his beat was firm and incisive; the men followed him closely and he made such a success with his piece that he was recalled half a dozen times by the audience."

Masquerade is to be performed by the Beethoven Symphony Orchestra, Georges Zazlawsky, conductor, on April 29 at Carnegie Hall. Mr. McKinley's publisher is J. Fischer & Bro., New York.

Geneva's International Musical Exposition Creates Wide Interest

GENEVA.—Widespread interest has been aroused by the piano contest to be held in connection with the International Exhibition here in May. There is already a long list of competitors, twelve of whom are well known artists.

Piano manufacturers will also be well represented. The firms which are to exhibit include: Bechstein, Blüthner, Bösendorfer, Czerny, Feurich, Gaveau, Grotian-Steinweg, Günther, Ibach, Odeola, Pleyel, Schiedmayer, Schmidt-Flohr, Steinway & Sons, Welte-Mignon, and Wohlfart. Particularly interesting will be an exposition of the autographs borrowed from the French National Library, the Bibliothèque de l'Opéra, the Conservatory of Paris and the Royal Library of Berlin.

The publishers, Breitkopf & Härtel, Simrock, Durand, Ricordi, and others have offered their rich archives. There will also be original autographs of Mozart, Beethoven, Wagner, Liszt, Strauss, Rameau, Berlioz, Fauré and Debussy, as well as Chopin's piano, which has been brought especially from New York, besides different instruments which have belonged to Spontini.

G. P.

Parmelee Sails for Europe

Horace J. Parmelee, vice-president of Haensel & Jones, sailed for Europe on the SS. De Grasse on April 13 on a combined business and vacation trip. Mr. Parmelee will visit seven European countries—France, Belgium, Holland, Germany, Czechoslovakia, Austria and Italy—before sailing for home in June from Naples. Accompanying the Haensel & Jones representative is his mother.

George Engles Announces Artists

George Engles, concert manager, and manager of the New York Symphony Orchestra, announces that among the artists to be under his management next season are Schumann-Heink, who plans her farewell tour; Jascha Heifetz, Elena Gerhardt, Paul Kochanski and Ignaz Friedman.

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Daily Mail (London)

"In many ways the finest of our English pianists."

Daily Chronicle (London)

UNANIMOUSLY ACCLAIMED by AMERICAN CRITICS on 2nd ATLANTIC COAST TOUR

NEW YORK

N. Y. Times, Feb. 17, 1927

"Mr. Howard-Jones is a pianist who possesses the essential technique of his craft, and who is capable of guiding his interpretations mentally, while at the same time he can feel them emotionally. He is very clear in his expositions, yet exceedingly sensitive to the slightest indications of the composer. Mr. Howard-Jones did not lean to the sensational, the obvious; he preferred the dignity of a deeply considered and carefully finished piece of work. The four Sonatas, covering the period from Opus 2 to Opus 110, naturally gave the artist a large measure of variety. In all of them he held the attention and interest of his audience."

N. Y. Sun, Feb. 17, 1927

"To play Beethoven's sonatas is one thing. To play them so well that anyone cares about hearing them is certainly another. Mr. Howard-Jones is one of those who can perform the feat with a good amount of success. Beethoven's sonatas need the finest kind of finger technique and dramatic ability of high degree in order to make their concept clear. The pianist last night showed an enviable measure of these requisites, and he again made an impression in his interpretations of reaching out beyond the average in respect to poetic expression. His tone was a valuable asset in his equipment."

N. Y. American, Feb. 17, 1927

"Mr. Howard-Jones has won his spurs here as a pianist of serene musical attainments and polished technique employed beautifully in the service of art. He has an intellectual, authoritative style, happily, however, not without pleasant emotional appeal."

N. Y. Herald Tribune, Feb. 17, 1927

"The ghost of the venerable master, who has hovered continually over the concert halls this centennial year, must have been well pleased by what he heard from Mr. Howard-Jones. He heard Beethoven absolutely. It was a careful, dignified, worthy and conscientiously selfless performance."

N. Y. Evening Telegram, Feb. 17, 1927

"One of the most scholarly of the pianists England has sent us is Evlyn Howard-Jones. He played yesterday as he has played before with notable intelligence, abundant technique, no little musical feeling, and a sense of the heights and depths, the caprices and levities of the sonatas in question."

BOSTON

Boston Post, Feb. 20, 1927

"Evlyn Howard-Jones, a pianist of rare ability, gave an impressive performance. . . . Yesterday he was heard to the best advantage in Beethoven's Sonata, Opus 109, a composition that has proved a stumbling block to many, and in the three pieces by Bach with which his recital began—a Passacaglia in D'Albert's transcription, the C sharp major Prelude and Fugue, from the first book of the 'Well-Tempered Clavier,' and his own arrangement of the organ 'Fuga alla Giga.'"

"In these pieces Mr. Howard-Jones proved himself to be a pianist of solid abilities, a sound and penetrating musician, one who places the clear indications of the printed page and the indications of the composer as he understands them above any exploitation of his own personality, any vain-glory of virtuosity. Nor is it to be inferred that Mr. Howard-Jones played

such music in a dry and pedantic fashion, without warmth, fervor or conviction. His performance of it, on the contrary, was one in which beauty and expressiveness were steadfastly sought and as consistently gained."

Boston Herald, Feb. 20, 1927

"The Bach prelude he played delightfully, almost in a monotone that might have grown tiresome, but which, on the contrary, proved effective; the buoyancy of the fugue he did not once let flag. The jig he made rhythmically stirring, and the English pieces he played with verve."

Boston Evening Transcript, Feb. 21, 1927

"Mr. Howard-Jones was so absorbed in the task at hand that he appeared oblivious of all else. There were no mannerisms nor waste motions whatever nor prolonged bows and pauses between numbers. With tones of bold sonority he began and ended the Passacaglia, giving it definition. . . . Such expressiveness as this, of course, comes from skill in particular departments of piano performance. In the matter of digital skill, it should already be assumed that one who attempts such a program lacks nothing in dexterity. In the matter of tone, the resilience and discrimination of his touch grows upon one as he plays. In the matter of rhythm, the Brahms waltzes above all should have disclosed that, to Mr. Howard-Jones, a pause or an acceleration etches his impressions with fine italics but never with unseemly underscoring. Mr. Howard-Jones, in fine, became known to the fortunate few of the Saturday audience as a pianist of uncommon ability who is thoroughly devoted to his music."

Christian Science Monitor, Feb. 21, 1927

"In the best sense of the word, Mr. Howard-Jones is a modernist. He colors and shades his tones; he uses the pedals to intensify harmonics and chordal combinations; he depicts as he phrases and molds his music. Debussy's Masques and Ravel's Le Gibet both lent him material malleable to his needs and abilities. Brahms, too, especially the Brahms of the Waltzes and the E flat minor scherzo, served him well, offering closely woven melodic outlines and resurgent rhythms. Of the many pianists who have played in Boston this season, Mr. Howard-Jones is easily one of the more satisfying and noteworthy among the newcomers."

TORONTO

Mail and Empire, Mar. 4, 1927

"It was one of the most stimulating recitals of the season—the sort of recital that people attend without any highly keyed expectancy, only to find themselves in the presence of something unexpectedly enjoyable. Mr. Evlyn Howard-Jones is a classicist. He has an almost flawless technique. The evenness of his playing in florid passages is little short of astounding. When he gave the Beethoven Sonata, Op. 2, No. 3, the brilliance of the fourth movement was unforgettable. One never hopes to hear again finer runs and trills. . . ."

Toronto Evening Telegram, Mar. 2, 1927

"When it came to the piano concerto we were given a demonstration of Beethoven at his purest and sweetest—both form and color were of perfect grade. Elasticity of meter, variety of rhythm, unity of design were safe in the hands of Mr. Howard-Jones who is the possessor of the ideal interpretative faculty. . . . Technically speaking, he has a high degree of pianistic polish and that finesse in performance which marks out the front rank artist. . . ."

His intelligence is so much above the average . . . that he is certain to discover fresh points of interest at every turn in the most familiar material.—"Sunday Times" (London), 1926.

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FOREIGN NEWS IN BRIEF

JOSEPHINE BAKER—OPERETTA HEROINE

PRAGUE.—Josephine Baker, colored dancer so popular in Paris at present, is the central figure in a new operetta which has just been produced by the German Theater here with success. It is entitled *Miss Chocolate*; the music is by Bernhard Grün, and the book by Hans Regina Nack and Rudolf Stadler. R. P.

JOSEPH HISLOP DECORATED BY THE KING OF DENMARK

COPENHAGEN.—Joseph Hislop, celebrated Scotch tenor, who has been reaping such success at the opera in Copenhagen, has just been decorated by the King of Denmark with the order of the Danebrog. F. C.

STILL MORE "FIRST TIMES ANYWHERE" OF HANDEL!

BRESLAU.—The Opera House of Breslau is announcing the "first performance anywhere" of Handel's oratorio, *Belshazzar*, in a stage setting especially designed for the purpose. (Next? We are now looking for a scenic production of *The Messiah*!) R. P.

DRESDEN GETS A NEW VOLKSOPER

DRESDEN.—The old Albert Theater, which has had a checkered career for several years past, will be turned into a popular opera, starting next September. Stephen Strasser, a Hungarian conductor who is known in Stockholm and in Germany, is to be first conductor, and Martin Lösche the director. The orchestra will be the present Philharmonic Orchestra, the members of which are glad to get regular employment by means of this new combination. P. R.

JERITZA AND REINHARDT FOR VIENNA SUMMER FESTIVAL

VIENNA.—Next to Maria Jeritza, Max Reinhardt is expected to be the star attraction of the Vienna Summer Festival Weeks which start in May. Jeritza will sing at the Staatsoper during the festival, and Reinhardt will stage *The Miracle at the Busch Circus* (with Rosamond Pinchoff and Lady Diana Manners), in addition to a few important performances at his Vienna Theater in der Josefstadt. P.

A NEW "INTERNATIONALE OF MUSIC"

VIENNA.—At the closing session of the Musicologists' Congress, held here simultaneously with the Beethoven Festival, Henri Prunières, French critic and editor of the *Revue Musicale*, suggested the foundation of an "Internationale of Musicology." The suggestion was accepted and its realization will mark the re-establishment of international intercourse among the musicologists, so long interrupted by the war and the post-war period. P. B.

CONDUCTING GERMAN DUKE TO RUN VIENNA VOLKSOPER

VIENNA.—The latest candidate for the directorship of the Vienna Volksoper is Intendant Strickrodt, formerly of the Plauen Municipal Theater, who is said to be backed by the ample financial means of his new son-in-law, the twenty-seven year old Duke of Anhalt (one of the reigning German families overthrown by the 1918 revolution). The duke expects to settle permanently in Vienna and to act as principal conductor of the Volksoper, also as first stage director and co-manager. P. B.

VIENNA'S BLIND CHORUS MAKES DEBUT

VIENNA.—A recently formed unique choral society has just made its concert debut at Vienna. It consists of blind men and women exclusively. The concert was a great success, and the work of the chorus was generally regarded as excellent, not only in respect of the tremendous difficulties under which the work and rehearsals are needs being carried on. B.

KARSAVINA TO DANCE IN AIDA

LONDON.—The London Opera Syndicate has announced that Tamar Karsavina will dance in the forthcoming productions of *Aida* at Covent Garden. M. S.

LOUIS FOURESTIER WINS 20,000 FRANC PRIZE

PARIS.—The Hugel prize of 20,000 francs for the best symphony, has been awarded by the jury to Louis Fouréstié, who obtained the Prix de Rome in 1925. The symphony

is in three parts, of which the first is the best. The jury consisted of Alfred Bruneau, Georges Hùe, Henri Rabaud, Gabriel Pierné, André Messager, Darius Milhaud, Albert Roussel, George Wikowski, Vincent d'Indy, Gustav Charpentier, Maurice Ravel and Florent Schmitt. N. deB.

LAZZARI'S NEW OPERA WARMLY RECEIVED

PARIS.—A new lyric drama *Melaenis*, in five acts, by Silvio Lazzari, has been warmly received at the opera of Mulhouse. The libretto, by Georges Spitzmuller, deals with the love of a witch, Melaenis, for Paulus, a rhetorician of ancient Rome. Paulus soon tires of her love and turns to other women whereupon she plans vengeance. Paulus dies as the result of her attack and, in a fit of remorse she perishes beside him. Lazzari has written an effective score, tender and dramatic and ably orchestrated. N. deB.

QUEEN'S HALL SAFE FOR A YEAR

LONDON.—Londoners, waiting with bated breath for news of Queen's Hall, have been relieved by the announcement of Chappell & Co., that it will be available for concerts, as usual, until June 30, 1928. Nothing more has been said as yet about the fate of the orchestra and Sir Henry Wood. M. S.

ERNEST ANSERMET TO CONDUCT ROYAL PHILHARMONIC

LONDON.—Ernest Ansermet, conductor of the Geneva Orchestra, who just had such success as leader of one of the National Concerts of the British Broadcasting Company, has been engaged to conduct the Royal Philharmonic Orchestra on January 5, 1928.

JOHANN STRAUSS III TO CONDUCT WALTZ CONCERT

LONDON.—A Johann Strauss concert, to be conducted by Johann Strauss III, has been announced for the end of April at the Albert Hall. It is to consist entirely of waltzes written by the composer of the *Blue Danube*. M. S.

Reëngagements for Flonzaley Quartet

Reëngagements already booked for the Flonzaley Quartet for next season that constitute an enviable record of reëngagements during the last nineteen years are Aurora, where the organization will complete an unbroken record of nineteen consecutive yearly appearances; Middlebury, Conn., with next season marking its eighteenth engagement; Williamstown, seventeenth; Baltimore, sixteenth; Cleveland and Buffalo, fifteenth; Dobbs Ferry, Northampton, and St. Louis, thirteenth; Atlanta, eleventh; Rochester, ninth; and Ann Arbor, sixth. Several other points already booked fall in the category of from two to four visits, such as Briarcliff, Scranton, Frederick, etc. The quartet members are now in Europe for the summer, but will return the middle of October for their twenty-fourth American tour.

New Ballad on the Radio

The new ballad, *Just an Ivy Covered Shack*, by Carl Rupp and Morey Davidson, has been heard recently to excellent advantage on the air. A few weeks ago, it was broadcast from Station WJZ by Milton Cross, well-known announcer and tenor of that station. On April 11, Harvey Hindermeyer, tenor, sang it from the regular Monday night Minstrel Show of WEA, and on April 23, the Keystone Duo, composed of Darl Bethmann, baritone, and Steel Jamison, tenor, featured the song from WJZ.



LADDIE GRAY

little son of Estelle Gray-Lhevinne

Laddie Gray in Recital

Laddie Gray, the young son of Estelle Gray-Lhevinne, violinist, recently stirred quite unusual enthusiasm in San Francisco when he played an ambitious program of master works for piano, in Sorosis Hall, having been presented by Lincoln Batchelder. On April 8 he gave a recital in the Hotel Oakland ballroom, Oakland, Cal., under the auspices of the Drama League. In May, Laddie will play at the University of Dayton, O., and also in Columbus, O., and later at colleges in West Virginia, Pennsylvania and New York, returning to his California home in July with his distinguished mother.

Joseph Diskay Features Harms Songs

Joseph Diskay, American-Hungarian tenor, who has had a colorful and interesting career, is now singing exclusively for KNX at Hollywood, Cal. Among his notable successes Mr. Diskay counts the songs, *A Lane in Spain* and *Falling in Love*, published by T. B. Harms. The tenor has had favorable audiences wherever he has appeared, in concert or in vaudeville, the different dailies voicing their approval in terms similar to the *Los Angeles Times*' comment, which was as follows: "He stopped the show with his beautiful voice at the Orpheum." The *Boston Telegram* stated: "Mr. Diskay was a riot in blase Boston." In New York too, the artist has won much praise, the *Evening Mail* saying that he "made a sensation."

Edwin Hughes for Harvard Club

Edwin Hughes, pianist, appeared at the MacDowell Club on April 17. On May 2, he will take part in a performance of the Bach triple concerto, No. 2, in C major, to be given by The Bohemians at the Harvard Club, this being Mr. Hughes' fifth appearance in New York City during the present season.

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DENVER, COLO.

DENVER, COL.—Horace Trueman, conductor of the Civic Symphony Orchestra planned the first half of the fifth pair of concerts, which were given at the Auditorium Theater, as a memorial to Beethoven. Opening with an interesting reading of the Egmont Overture, the next number was the Beethoven violin concerto, played very beautifully by Helen Swain Bartow. A broad, full tone and neat finger work, coupled with a high conception of the composer's meaning, brought a real success to Mrs. Bartow. An unduly slow tempo in both the first and last movements, which gave too little contrast to the succession of movements, was the only marring feature of a fine performance. The Funeral Music of Siegfried from *Götterdämmerung* followed and was a stately tribute to Beethoven's memory. Especial interest centered in the second half of the program, consisting of two short symphonic poems by Horace Trueman, listed under the title of Mountain Magic, Far Dreaming Peaks, and The Valley of the Wild Deer. It speaks volumes for the modesty of the composer that during the five years the Civic Symphony has been in existence, never before has a composition of his found a place on the programs. This is to be regretted, as the two given on this occasion proved most piquant bits of tone poetry. Mr. Trueman succeeded admirably; It is charming music, full of poetry, with a hint of melancholy even in the gay and sportive passages. The program was brought to a stirring close with a brilliant performance of Tchaikowsky's 1812 Overture.

A capacity house greeted the Treble Clef Club when this splendid chorus of 165 voices, under the direction of Florence Lamont Hinman, gave its annual concert in the Auditorium Theater. It is difficult to imagine anything more perfect than the work of this organization, quality, tonal shading and nuance being beyond criticism. The program was as varied as it was delightful, and opened with A Grace before Singing (MS.), by Frances Joseph, a member of the chorus and winner of the Treble Clef Harmony Scholarship in 1926. A Russian group followed: Through the Silent Night, Rachmaninoff-Harris; Andante Cantabile, Tchaikowsky-Spross; Cradle Song, Gretchaninoff, in which Jeanette Perlmutter sang the solo in Russian, and Since First I Met Thee, Rubinstein-Shelley. Among other interesting numbers was a group of Characteristic Rhythms—Scotch, Mexican (in which the club was assisted by Frank Dinhaupt, baritone), Hungarian and German. A dramatic scene, Grieg's At the Cloister Gate, was sung by Helen Olin Roberts and Katherine Prescott Bemis; the quartet from Rigoletto was done by Frances Koster, June King, Joseph Fuschino and Frank Dinhaupt. Other soloists were Louise Holst and Agnes Davis, and Edward Millstone, a gifted young violinist, played a fine group. The program closed with a noble performance of Agnus Dei, Bizet, with Clarence Reynolds at the big organ. Especial mention must be made of the excellent unison accompanying of Faye Roswell and Abbey Chase.

In keeping with the universal homage now being paid to the memory of Beethoven, the Blanche Dingley-Mathews Piano Work, Inc., invited music lovers to the Central Christian Church on March 24 to hear Beethoven's quartet in D, op. 18, magnificently given by the Denver String Quartet, and Beethoven's Sonata, C minor, op. 30, for violin and piano, admirably interpreted by Henry Trustman Ginsburg, violinist, and Fred Wright, pianist. In addition, Mr. Wright spoke sympathetically of Beethoven's life and work.

In spite of her youth, Riccarda Forrest, violinist, is setting a pace for Denver musicians. This young artist announced a series of three spring recitals to be given at the new Hotel Cosmopolitan, the first one, a sonata program, the first sonata program ever given in this city. Miss Forrest had the valuable cooperation of Barbara Loomis, pianist, and the three works presented were given with a finesse and depth of understanding which aroused much enthusiasm from the audience. Opening with the Handel sonata in D, played with breadth and classic simplicity, the C minor Grieg sonata followed. Miss Forrest's ardent temperament, which never goes beyond the bounds of good taste, had free play in this work which was interpreted with a fire and vitality altogether fascinating. Chief interest centered in the final offering, sonata in G minor by M. Melville, a work hitherto unknown to Denver. That it is entirely worthy of a place on representative programs cannot be doubted, its broad and beautiful thematic material, its virile grasp and deliciously tender melodies, making it a genuine "find" for concert violinists. The gifted composer is now better known as Mme. Lisniewska, concert pianist, and although an American, her works are probably better known in Europe than in this country.

That Denver is fortunate in possessing a singer and teacher with the background of operatic achievement in foreign music centers was demonstrated when the voice pupils of Blanche DaCosta gave a remarkably fine recital, each young student showing not only correct vocal training but savoir faire, as well. Those on the program were Kathleen Burtcher, Imogene Tedrow, Mary Alice Elliott, Frances Staunton, Virginia Wells, Marcella Henry, Agnes Andrews, Virginia Taylor and Ora Brown.

Two dozen pupils of Ada Bloedorn gave a carefully prepared program at the Denver College of Music, exemplifying the excellent work done by this sterling teacher.

The advanced students of Corinne Bourk gave a creditable program at Knight-Campbell Hall. An interesting phase of Miss Bourk's work is the fact that she uses many beautiful and worthwhile works by American composers in her teaching.

Mme. Blanche DaCosta was the soloist at the last Moment Musicale at Chappell House, singing groups of German and Russian songs as well as the aria of Mimi from La Bohème. Florence Denny Morrison, pianist, assisted, playing several numbers with her usual charm. J. T.

Toti Dal Monte at La Scala

Toti Dal Monte, coloratura soprano of the Chicago Civic Opera, made her re-entry at La Scala in Milan on March 17 as Lucia. On the same evening Arturo Toscanini, too, made his re-appearance there at the conductor's desk. Reviewing Dal Monte's appearance the critic of *Il Popolo d'Italia* of March 18 wrote as follows: "Toti Dal Monte has returned to us after an absence long enough—too long—as we missed her. With her ideal singing, the purity of her tones, she gave the ear a balmy ointment and with her miraculous and impeccable mechanism, the divine Toti made an irresistible appeal. The music reviewer for *Il Secolo* wrote: "The return of Toscanini and of Toti Dal Monte

and the revival of Lucia, gave to the performance of last evening manifestations of enthusiasm such as for a long while we have not heard at La Scala. The aria of the first act was sung superbly by Toti, that songstress of the golden voice, and at its conclusion the demonstration was a succession of interminable ovations. Unanimous in their plaudits was the public, who found in Toti their own pet, with her valuable voice and her great art, more precious and more perfect today than ever. Toti again has found the public of Milan all her own, every one happy to salute the sweet and dear diva." *L'Ambrosiano*, of the same date, had a column, in part as follows: "From the first tone in the Cavatina the purity of her voice made its appeal on the auditors, who also marveled at its perfect agility and with what ability she executes those pichettati, those trills, that impeccable intonation in every register of the vocal scale. In one word, the admiration of all for her unsurpassable technique caused a big sensation. *L'Italia*, another Milan paper, also contained a long article stating: "The same expression of admiration must be written for the magnificent interpretation of the role of Lucia by Toti Dal Monte. This star, a real artist, sang with her usual agility and her vocalism was perfect. She won thunderous plaudits throughout the opera."

Toti Dal Monte sails on April 30 for South America, to appear at the Cologne Theater in Buenos Aires.

Curtis Institute Notes

In deference to the wish expressed by the founder of the Stanley Company of America just before his death, five of the young students in the piano and violin departments of The Curtis Institute of Music in Philadelphia were recently given watches as souvenirs of their appearance this past season as soloists with the Stanley Music Club. Leopold Stokowski, conductor of the Philadelphia Orchestra who is musical advisor of the Music Club, made the presentation. On behalf of Jules Mastbaum, whose generosity dictated the gifts before his death, Mr. Stokowski gave each young musician a wrist watch with the student's name.

It happened that shortly before his final illness Mr. Mastbaum had attended the concert at which Shura Cherkassky was the pianist. As a token of his appreciation of the boy's virtuosity, Mr. Mastbaum bought Shura a watch, delaying the presentation, however, so that similar gifts might be given to the other young artists at the close of the season. All are between fourteen and seventeen years of age, and all scored success on the occasions when they appeared with the orchestra of the Stanley Club under the direction of Dr. Artur Rodzinski, Polish conductor who led the Philadelphia Orchestra this past winter in the intervals of Dr. Stokowski's absence. Three of the students were born in Russia, Shura Cherkassky and Lucie Stern, who are receiving personal instruction from Josef Hofmann, head of the piano department, and Iso Briselli, a pupil of Carl Flesch in the violin department. Two are American born, one, Jeanne Behrend of Philadelphia, having such a remarkable gift for composition that Mr. Hofmann, who is her teacher, has included some of the works on his concert programs. The other, Lois zu Putlitz, is a violinist who came from Los Angeles, Cal., to study with Mr. Flesch.



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Baldwin Piano Used

Mr. and Mrs. Roland Foster, of the New South Wales State Conservatorium of Music, are visiting New York again after a lapse of seven years. They are on their way to London, where Mr. Foster will teach during May, June and July, his work as a teacher, writer and lecturer having made him known on both sides of the world. Mr. Foster is acting as special correspondent for the Sydney Sunday Times and the Australian Musical News during his travels, and has been making a survey of musical conditions in a number of cities on his way across the continent. "The American people's attitude towards music," says our Australian visitor, "is one of extraordinary receptivity and responsiveness and nothing has impressed us more than the way in which musical activity is stimulated and encouraged by your wealthy citizens and prominent business men. The promotion of every form of musical art is going ahead with splendid force and energy, and in addition to this there is every evidence of the growth of artistic aspiration as an essential element of your national life. Minneapolis, for example, has the laudable ambition to become distinguished in course of time for its art and culture, as are Dresden, Leipzig and other cities of the old world—not merely for its affluence and commercial prosperity. Though relatively small, in comparison to Chicago and New York, it possesses a symphony orchestra and chorus, a new auditorium of great size in which a fine organ is to be installed, several excellent choral organizations, a civic music league which exists for the furtherance of music and the kindred arts, and two large music schools one of which, the MacPhail, has an enrollment of no less than five thousand pupils. The musical education of the school children, under the supervision of Thos. P. Giddings, is being carried on in a manner remarkable alike for its efficiency and idealism. Further, besides the usual civic art gallery, Minneapolis is fortunate in having a magnificent collection of valuable pictures and art treasures gathered together by Thomas Walker, and presented by him, along with the building containing them, to the people.

"We found the Pacific Coast a perfect hotbed of musical activity, and greatly enjoyed the fine work of the San Francisco Symphony Orchestra, under Alfred Hertz. We had the pleasure of meeting a number of the city's leading musicians at a gathering arranged by Mr. and Mrs. Frederick Shipman. Mr. and Mrs. Hertz entertained us several times. So did Mr. Arrillaga, of the Arrillaga Musical College, and our old and dear friends, Selby and Blanche Oppenheimer. At Portland, the Ellison-White Conservatory



May Moore photo, Sydney

ROLAND FOSTER

gave a reception in our honor, at which I spoke on musical conditions in Australia.

"We did not spend much time in Seattle and Vancouver, but after a wonderful trip through the Canadian Rockies—with a stop-over at Banff, where we did a little snow-shoeing—had a very happy ten days in Minneapolis, as the guests of M. and Madame Verbrugghen, who are affectionately remembered in Sydney where Mr. Verbrugghen set new musical standards during his leadership of the Conservatorium and State Orchestra. We were guests of honor at the annual banquet of the Civic Music League, which was attended by about 250 persons. In Chicago we had an enjoyable talk with D. A. Clippinger, a vocal teacher whose sound and practical methods I cordially endorse.

"Our first call in New York was at the office of the MUSICAL COURIER, where we received the unwelcome news of the illness of H. O. Osgood, our very good friend, who acted as guide and mentor on our previous visit and has kept up a correspondence with us ever since. To find him in the hospital was an unpleasant surprise but we hope for his speedy restoration to health and activity.

"Another of our familiar friends, Daniel Mayer, was away on a business trip, but through the courtesy of Ernest Urchs, whom we met in San Francisco, a luncheon given to Ernest Newman, English critic, brought us into immediate contact with a number of distinguished musicians and critics, and we are enjoying a regular feast of musical events and social functions.

"Coming from that far-off clime, Australia, we have naturally been delighted at encountering in close succession

several compatriots who, in their various ways, have succeeded in winning recognition. First came Percy Grainger, whose barbaric tone-poem, *The Warriors*, had a great reception at two concerts of the Minneapolis Symphony under Henri Verbrugghen. 'It was an ideal rendering,' said the composer afterwards, and indeed, he had every reason to feel satisfied. Grainger is decidedly unorthodox and employs methods of orchestral scoring which must dismay the purist, but there is something in his music which reflects the high-powered energy of this modern age and it certainly gets the public. Next we met Madeleine Collins, who made an exciting debut in Australia a few years ago and, like Marion Talley here, jumped into the front rank straight away, being the youngest prima donna engaged at the Covent Garden Opera, where she sang for five seasons. Grand opera has not been a paying proposition there, however, and like many other singers, Miss Collins found a more consistently remunerative vein in light opera, and is now starring in *Katja* in Chicago. Her husband, Leonard Ceiley, whom she met in London, is playing the tenor lead. Merle Robertson, one of our finest Australian pianists, now resident in New York, was the first to greet us on our arrival, and our 'musical pilgrimage' brought us here just in time to hear the Australian dramatic soprano, Florence Austral, who has a great European reputation and is adding to it here, we are glad to see. With her is her husband, John Amadio, the premier Australian flutist of today. Three nights afterwards my wife and I were present at the New York debut of another Australian singer who has reached the front rank, Horace Steevens. Mr. Steevens is in more demand than any other baritone in England at the present time. Just now, as a matter of fact, Australian singers are 'scooping the pool' over there, and amongst those who have achieved special prominence are several of my own pupils, including Rosa Alba, Essie Ackland and Ethel Osborn. The latter was hailed as 'a real discovery' by the London critics on her appearance at the Royal Albert Hall last October and has since toured the provincial cities with Dame Clara Butt and Kennerley Rumford, who will be remembered by New York concert-goers. Mr. Verbrugghen has offered her an engagement as soloist with the Minneapolis Orchestra and I feel sure that she would make an unusually favorable impression on vocal connoisseurs, as her voice is one of remarkable beauty and she uses it with great skill. Inter alia, she has a range of three octaves extending to the B flat in altissimo, just one octave higher than the usual soprano 'high B flat.' This, of course, has no artistic significance or value, except that it makes easy such arias as those for *Astria-fante* in Mozart's 'Magic Flute.' But it is possible for almost every soprano to reach F and G in alt., if she goes the right way about it. Singers' troubles with the high notes are mostly of their own making. Lacking the acquirement of real skill in vocal emission they are compelled to rely upon sheer muscular force or excessive breath pressure—against which, in course of time, outraged nature rebels, and the singer's career suffers in consequence.

"Listening to singers great and small one is constantly left wondering why, given a beautiful instrument, the owner will not learn how to make the most of it technically and artistically, thereby ensuring its stability and endurance as well as increasing its responsiveness to emotional and intellectual demands.

"As a British singer myself, with London training and experience, it has been very gratifying to me to witness the successes of as many British artists in this great musical maelstrom, fed by a fiercely-flowing stream of competitive endeavor. It cheered us immensely to be welcomed by our old friends Fraser Gange, well-known baritone, and his charming wife, professionally known as Amy Evans, one of the most distinguished singers that Wales, the land of beautiful voices, has produced. Mr. and Mrs. Gange made a memorable tour of Australia not very long ago, and to find them established here lends an additional pleasure to our stay. The exceptional popularity of The English Singers on their recent visit is another tribute to British vocal art of which we may well feel proud, because there is no part of the world where a lofty standard of vocal artistry is more strenuously sought and cultivated than in the United States. Vocal teaching reaches a very high level of efficiency and conscientiousness and I see no reason whatever for American singers to go abroad in search of vocal guidance."

Florence Austral at Columbus

Florence Austral sang recently in Columbus, Ohio, with the Cleveland Orchestra under the auspices of the Symphony Club of Central Ohio. She scored an immense success as always and in which her husband, John Amadio, flutist, shared. The Ohio State Journal commented as follows: "Miss Austral made her first appearance in the Tannhäuser aria, the joyous greeting to the hall of song at Wartburg. The high voice is brilliant and stupendously full. Over the din of the fiery and clatterful Wagner music it soared and soared. The immolation scene was triumphal music. The Wagner music-drama requires great singers with an intellectual and dramatic grasp of powerful scenes and emotions. Before the moving and glowing musical background, which pictures fire, the whelming of the Rhine waters, death, and angry passion, her voice poured out in ringing and vibrant tone."

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NEW YORK CONCERTS

Bauer and Gabrilowitsch

A most dignified, gratifying, and artistically enjoyable evening was extended by Messrs. Bauer and Gabrilowitsch with their recital for two pianos, at Aeolian Hall.

At lengthy, all too lengthy intervals, this pair of accomplished pianists, gives a joint concert of that kind, and it always proves to be a rare treat for devotees of the keyboard.

On the present occasion, the keen anticipations of the representative audience were realized to the full, especially in the Schumann Andante and Variations, one of the most charmingly lyrical of all that composer's works. The tidbit was presented with rare tonal and musical charm by the coupled pianistic artists.

Opening the program was a finely made Bauer arrangement of Bach's Prelude and Fugue in C minor, delivered in clarified and elevated fashion.

Other impressive performances were those of Beethoven's D major Sonata, and Mozart's F minor Fantasia (both played in duet form, on one piano), Schubert's Andantino Varié and Rondo (arranged by Bauer), Arensky's Le Reve, and Saint-Saëns' Scherzo.

Applause in volume followed every item on the program, and additional pieces had to be added.

Genevieve McKenna

Genevieve McKenna, soprano, gave a highly dramatic and tuneful recital at Aeolian Hall on April 20. Miss McKenna's chief assets are a voice of clear and unaffected beauty and a fine sense of dramatic values, combined with a rarely sympathetic understanding. Her program was well chosen and consisted of the Abscheulicher aria, from Beethoven's Fidelio, and numbers by Schumann, Schubert, Wolf, Bach, Haydn, Pergolesi, Mozart, Hughes, and Carey. Her voice showed to special advantage in the lieder, to which her careful vocal production and attention to the meaning of the composer gave unusual fidelity. A special feature was the rendering of a group of numbers by Christiaan Kriens—Le livre de la vie, Vision, Love in April, and I Hear a Lark at Dawning. The composer took the role of accompanist in this group. These simple songs were exceedingly well received, the composer taking several bows with the artist. Miss McKenna's excellent vocal placement showed to particular advantage in Mozart's Porgi Amor where her fine control and admirable legato style made a gem of this rendition. Except for the Kriens number her accompanist was Richard Fuchs-Jerin, who displayed considerable ability and discretion.

Oratorio Society: Bach's B Minor Mass

The Oratorio Society of New York wound up its season on April 21 in glorious style, drawing an audience that taxed the capacity of Carnegie Hall. The subject was the lofty and grandiose B minor Mass of Bach, probably the most imposing and exalted contribution to sacerdotal musical literature ever written. The opus is over two hundred years old, although the exact date of its completion, evidently the labor of years, has never been exactly determined. This, so far as it is known, was the first complete rendition ever given in New York. The performance employed the full chorus of two hundred voices of the Oratorio Society and a group of instrumental soloists including Mischa Mischakoff, violin; J. Berv, English horn; Meredith Willson, flute; Michel Nazzi, oboe; Gustav F. Heim, trumpet; Charles Baker, cembalo; Hugh Porter, organ, and the orchestra of the Symphony Society of New York. The soloists were Mildred Faas, soprano; Mabel Beddoe, contralto; Lewis James, tenor, and Horace Stevens, baritone-bass.

This magnificent work had been in rehearsal since early last fall, and the fact that this time has been spent to good advantage was reflected in the results. The performance swept majestically from the passion of the opening Kyrie Eleison through the acknowledgment of sin, and the exposition of the great Credo and profession of faith, ending in the supplicant humility of the Agnus Dei "have mercy upon us . . . grant us peace." The performance was marked throughout by a touching honesty and sincerity, a profound artistry of interpretation that welded chorus and soloists together by the universality of its plea.

The bulk of the work fell upon the chorus which was a finely attuned and sensitive instrument under the hand of the conductor. Instant discipline, restraint, and superb tonality were constant through all the amazing convolutions and embroideries of the Bachian text. No more beautiful choral music has ever been written than the Crucifixus, deeply emotional and reverential, which afforded so impressive a contrast with the lively, joyousness of the Resurrexit.

The soloists were also well chosen. Miss Faas has a clear, fresh soprano, delightfully untrammelled and vibrant with life. Miss Beddoe, whose role was perhaps the heaviest of the vocal soloists, displayed to good advantage a voice of true contralto quality, pure, resonant, and easily compassing the very considerable range her parts called for. Lewis James needs no words of praise for those who know him, but on this occasion he deserves especial mention. His singing of the Benedictus was one of the highlights of a remarkable performance. His vocal work was lyrical to the point of ecstasy, and his artistry impeccable. Horace Stevens also possesses a remarkable voice, ranging tremendously in true baritone quality with a true and sonorous lower register. He, too, should be heard more often.

No report of this momentous occasion would be complete without due acknowledgment for the extraordinary labors and painstaking care of Albert Stoessel, of whose task the conducting of the public performance constituted only a tithe. The performance was given in two parts, starting at 5:30 with an intermission from 7:00 to 8:30 and ending at 9:45.

Haarlem Philharmonic Society

The season's closing concert of the Haarlem Philharmonic Society, held on April 21, in the ballroom of the Waldorf-Astoria Hotel, was an auspicious event as it had for soloists Rosa Raisa and Giacomo Rimini. These two artists, owing to the fact that they are constantly associated with the Chicago Opera, seldom sing in the East, so that music lovers were afforded a real treat in this local appearance. Mme. Raisa opened the program with the aria from Ernani, Ernani Involami. From the first her voice was

rich and powerful. It is obvious that time of day has no challenge for this glorious singer and the early hours of the morning—the dread of most singers—offer her no occasion for short breath or flat notes. Mr. Rimini followed with the Cavatina from the Barber of Seville, given in his own inimitable manner. The soprano then offered two English numbers and the first part of the program closed with an exquisite rendition of the duet from Don Pasquale. The second part listed the aria Casta Diva from Norma; Tears, Gretchaninoff, and the aria from Tchaikowsky's Pique Dame for Raisa, and the duet from Don Giovanni as a closing number. The Tchaikowsky number was an extraordinary achievement of vocal artistry and interpretation, while the Bellini aria showed the fine agility of this limitless singer. The delightful rendition of the Mozart duet brought forth such enthusiasm from the audience that two more such numbers were granted. In fact, during the entire concert both artists were more than generous with encores. It seems so superfluous to speak in an analytical way of the art of these singers. Their art is internationally known and recognized and it scales such heights that eulogy is the only proper form of criticism, and even that has its limits. Suffice it to say that they are a constant joy and their appearance always means a full house.

Rose Ferris

Another artist from the studio of Hilda Grace Gelling made her debut at Steinway Hall on April 21. Although this was Miss Ferris' first New York recital she has given programs in various parts of the country and also has ap-

peared as church soloists. In a program which ranged from numbers by Pergolesi and Handel, to a group by more modern composers, and included German and French groups as well as an operatic aria, Miss Ferris displayed a naturally beautiful lyric soprano voice which is true to pitch. The chief criticism which might be made is that she did not relax sufficiently, forget her audience, and lose herself in her music. That she is capable of doing all this was evidenced by the fact that her singing improved as the program progressed and she became "warmed up" to her audience. She received enthusiastic applause and many flowers and gave a number of encores. Margaret Notz was a sympathetic accompanist.

American Academy of Arts and Letters

A concert of American music by American artists was given at Carnegie Hall on April 22, under the auspices of the American Academy of Arts and Letters. The artists were Martha Atwood, soprano; Francis Macmillen, violinist; Ernest Schelling, pianist. The orchestra was The American Orchestral Society, and the conductors were Chalmers Clifton and Henry Hadley. The program included Chadwick's Melpomene Overture, youthful and exuberant but "dated"; Loeffler's Memories of Childhood (Life in a Russian Village), a queer mixture of Loeffler's own well-known style and modernistic additions; Hadley's splendid tone poem, Lucifer, which stirred the audience to rapturous applause and showed Hadley's amazing orchestral mastery at its best; songs by Powell, Kelley, Bauer and

(Continued on page 34)

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JOSÉ MOJICA
Tenor

Chicago Civic Opera

Ravinia Opera

Bookings from
Oct. 1, 1926 to Oct. 1, 1927

*Return Engagements

- | | |
|-------------------------------------------------------|----------------------------------------------------------------|
| Oct. 15 Santa Rosa, California. | ** 14 Durant, Oklahoma. |
| 16 Eureka " | ** 17 Chicago (South Shore Country Club.) |
| * 19 San Francisco " | ** 18 Springfield, Illinois. |
| 20 Long Beach " | *** 21 Amarillo, Texas. |
| 24 Waukesha, Wisconsin. | ** 26 Ripon, Wisconsin. |
| | ** 28 Quincy, Illinois. |
| | ** May 4 Boulder, Colorado. |
| | * 6 Pueblo, " |
| Oct. 25 to Mar. 23 Chicago Civic Opera | May 7 to June 15 } Touring Mexico |
| Nov. 8 Chicago (Mrs. Frank Barbour Private Musicals.) | June 19 to Sept. 6 Ravinia Opera |
| 11 Chicago (Fortnightly Club.) | Sept. 7 to Sept. 14 } Recording for Victor Talking Machine Co. |
| 28 Chicago (Henry J. Patten, Casino Club.) | |
| *Mar. 31 Chicago (Starret School.) | |
| April 1 Chicago (Woodlawn Park Church.) | |
| 4 Washington, Pennsylvania. | |
| * 7 Bowling Green, Kentucky. | *Sept. 19 Casper, Wyoming. |
| ** 8 Hopkinsville, " | * 26 Waukesha, Wisconsin. |
| *** 11 Denton, Texas. | *** 28 Decatur, Illinois. |
| | * 30 Tulsa, Oklahoma. |

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ACROSS THE COUNTRY

Birmingham, Ala. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Denver, Colo. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Coast.)

Cedar Falls, Iowa.—A concert by the Bel Canto Glee Club of the Iowa State Teachers' College was given under the direction of Alpha Corinne Mayfield, with Pauline Johnson, accompanist, and Edward Kurt, soloist. The program included songs by Elgar, Godard, Burleigh-Harris and Burleigh-Taylor, Beethoven, Debussy, Wieniawski, Curran, and Friml.

Danielson, Conn.—In the Westfield Congregational Church Parish House, Danielson, Conn., a Beethoven program was given by the Flagg Instrumental Quartet, sponsored by the Killingly Woman's Club.

Fostoria, Ohio.—Since her return from Europe, Lulu Hatfield Solomon, soprano, has resumed her teaching and professional work. She appeared recently under the auspices of the Mary Caples Brown Missionary Circle of the Methodist Episcopal Church in a travel talk, Glimpses of and Experiences in Europe, assisted by Vincent Beck and Park Burtcher, soloists, and Mrs. M. A. Lease, organist.

Greeley, Col.—The Philharmonic Orchestra of Greeley gave a concert in Sterling Theater under the baton of John Clark Kendel, guest conductor, with Edward W. Wolter, baritone, as soloist. The program opened with the Mendelssohn overture, Midsummer Night's Dream, and continued with Symphony in C Minor, Gavotte, Andante and Minuet in G, by Beethoven, selections from Katinka, by Friml, and numbers by Mr. Wolter, accompanied by Ruth Meyer, pianist.

Hartford, Conn.—A concert by the girls' and boys' glee clubs of the Hartford Public High School was given under the direction of Ralph L. Baldwin in the Broad Street Assembly Hall. The program included songs by Easthope Martin, Frank van der Stucken, James H. Rogers, Samuel Gaines, Gretchaninoff, Tchaikowsky, William Reddick, and Oley Speaks, all sung by the glee clubs, and solos by Harriet M. Foley, mezzo-soprano, assisted by Charlotte G. Lane, pianist; and Samuel Kaplan, violinist, assisted by Morton H. Kahn, pianist.

Manitowoc, Wis.—Four concerts were given in Manitowoc this season sponsored by four different organizations. The first was the appearance of Ernestine Schumann-Heink, assisted by Florence Hardeman, violinist, and Stewart Nille, pianist, at Lincoln High School under the auspices of the Monday Music Club. The second concert was given by the Chicago Symphony Band, Victor J. Giabel, conductor, at Capitol Theater, under the auspices of that theater. The First Norwegian Lutheran Church brought Eduard Rechin, New York organist, to the Mikado Theater; and as the final offering of the season the American Legion sponsored the appearance of the University of Wisconsin Glee Club, E. Earle Swinney, director, in Lincoln High School Auditorium. Attractions for the coming season, 1927-28, include Isador Berger, violinist; Bruno Steidel, cellist; Alma Peterson, soprano; B. Fred Wise, tenor; Leo Braverman, violinist, and Reinald Werrenrath, baritone.

Milwaukee, Wis.—A benefit concert for the Beethoven House, Bonn, Germany, was given by the members of the faculty of the Wisconsin Conservatory of Music in Conservatory Hall. The program, which consisted wholly of Beethoven numbers, was prefaced by a short address on Beethoven, by Edwin G. Kappelmann. The selections included piano, vocal and violin solos and a trio for piano, violin and cello.

Providence, R. I.—The Music Department at Brown University gave an all-Beethoven concert in Sayles Memorial Hall, the artists being Mme. Avis Bliven-Charbonnel, pianist; M. Wassily Besekirsky, violinist, and Adele Durrant Kean, mezzo-soprano. Mme. Charbonnel played the op. 26 sonata with rare skill, and her performance made a deep and favorable impression. The Kreutzer sonata was given a scholarly reading by M. Besekirsky, and Mme. Charbonnel's support at the piano was sympathetic and in excellent taste. Mme. Kean rendered Adelaide with artistic intelligence, her voice being a rich, beautiful mezzo, which she uses with discretion.

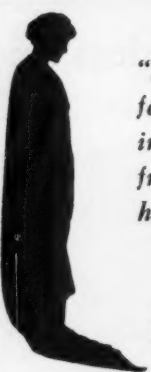
In Commercial High School Auditorium, under the auspices of Rhode Island F. of M. C., a Beethoven concert was given which included selections from most of the

musical clubs in the state, including Westerly Club, Monday Morning Musical Club, McDowell Club, Schubert Club, Chaminade Club, Chopin Club, Melophonic Club.

The R. I. F. of M. C. held the Rhode Island contest for young artist musicians and for student musicians at the house of the president, Mrs. Caesar Misch. The winners of the young artists' contest were: (voice) Charlotte B. Resh of Providence, soprano; (piano) Oscar Lozzi of Providence. The winners of the student musician contest were: (piano) Rita Breault of Pawtucket; (voice) John Davenport, tenor; (violin) Hyman Forman of Providence. These young musicians competed with the winners from New England states at the Plymouth district in Boston, and at this contest John Davenport, Rita Breault, and Hyman Forman were winners and so competed at the biennial convention in Chicago.

Under the auspices of the R. I. F. of M. C., Herbert Witherspoon was heard in a lecture and Catherine De Vogel in a song recital at Memorial Hall. Mme. De Vogel, in costume, sang with charm a group of Dutch and French songs ranging from the ninth to the nineteenth centuries. Mr. Witherspoon lectured on Music as a Factor in Education, in which he made a plea for American artists to sing their programs in English, a language which he said was as singable as any other.

One of the most delightful affairs this season was given by the Clavier Ensemble, with Lotta Van Buren in a lecture recital on keyboard instruments of the olden times. Besides playing on the several instruments, Miss Van Buren lectured on the types of the old instruments beginning with



"Her charm and unaffected manner brought immediate response from the well filled hall."

The New York Evening Mail said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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the monochord of several centuries B. C. up to within 200 years of the present time.

Marie Sundelius and Aroldo Lindi sang at the Elks' Auditorium in a concert that pleased the audience to such an extent that several extra numbers were added. Mme. Sundelius is a great favorite here and her singing of *Depuis le Jour* from Louise won applause. Mr. Lindi sang an aria from *Turandot* and was most pleasing in his group of Swedish songs, which he rendered delightfully. Both artists sang a duet from *Carmen* and the first act of *La Boheme*. Marion Sims gave valuable support on the piano. The Chopin Junior Club held its annual concert at the Providence Plantations Club, the young musicians presenting an interesting and well performed program. Marion Grossman played the first movement of Beethoven's sonata, op. 31; a Chopin nocturne, and Faure's Valse Caprice, Charlotte Wheldon, soprano, rendered a group of songs by Schindler, Fiske, Huerter, and Curran. Benjamin Premack, violinist, gave an unusually fine performance of Bruch's concerto in G minor, and John Davenport, tenor, sang with rare skill *Care Selve* by Handel, *The Wanderer* by Armstrong Gibbs, *Thou Art An Angel* Earthward Bending by Gretchaninoff, and *Call Me No More*, by Cadman.

At the Junior day celebration of the Chaminade Club in Probel Hall, the program was in charge of Mary Swift. These young musicians showed much talent and their efforts were liberally applauded.

Rock Island, Ill.—The Etude Club of Davenport, Ia., has always had the most enjoyable and profitable programs on its guest days. Such a meeting was held at the home of Mrs. J. W. Watzek. The program was thoroughly modern, presenting numbers from such composers as La Forge,

Huerter, Watts, Ross, Carew, Rimsky-Korsakoff, and Mrs. Beach.

The Tri-City Organists' Club gave a vesper service at the South Park Presbyterian Church. The program was well rendered, those taking part being Hazel Spaulding-Baird, Mrs. Harvey Sangren, Bess Nofsker, all of Rock Island, and Marjorie Hoaglund, of Moline.

The last concert of the Tri-City Symphony Orchestra was given at the Elks' Club in Moline. Jacques Jolas, representing the Chickering piano and demonstrator of the Ampico, scored heavily in his playing of the Saint-Saens concerto.

Pupils of Louise Cervine, pianist at Augustana Conservatory of Music, assisted by instructors in violin, voice, and organ, presented a recital in the college chapel. Beethoven numbers were the feature of the evening, as well as numbers by Bach, Mozart, and Haydn. Some of the selections were given in costume.

Ruth Carlmark, of Moline, presented Florence Lund, Francis Moran, and Rosemary Ward in a piano recital at the Malmrose-Carlmark studio. Two-piano numbers, trios, left-hand selections, and solo numbers were the main features of the evening.

Miniatures was the theme of the program of the Rock Island Music Club meeting in the Parker Hotel. Readings, and vocal and piano numbers were given, and the main feature of the afternoon was the two-piano selection, *Scherzo*, by Saint-Saens, given by Catherine Heimbeck and her sister, Mrs. George Baker.

Saskatoon, Canada.—Paying homage to the great master, three Beethoven programs were given recently in Saskatoon. The first was a varied concert of piano duos, vocal solos, and cello selections in the Normal School Auditorium; the second, given in the Nutana Collegiate Auditorium, featured a piano and violin sonata, a cello sonata, and string quartet; while the third offered the oratorio, *The Mount of Olives*, presented in St. Thomas' Church and sung by the Grace Church Oratorio Choir, P. F. Copeland, conductor.

Lovette Pupils in Studio Recital

Eva Whitford Lovette, mezzo soprano and vocal teacher, gave a studio recital on April 10 at National Park Seminary, Forest Glen, Md., where for two years she has been a member of the faculty. The program was made doubly interesting by Mrs. Lovette's remarks before the appearance of each student giving a short history of her singing life, handicaps to be overcome and progress made. Those participating in the program were Mary Eidson, Eaton, Ohio; Marie Chamberlain, Evanston, Ill.; Virginia Foreham, Chicago; Rose Lambeth, Greenboro, N. C.; Virginia Heitman, Wilmett, Ill.; Gertrude Templeton, Buffalo, N. Y.; Ruth Pierce, Kewanee, Ill.; Katherine Peabody, South Dakota; Florence Bell, Kingston, Penn.; Mildred Wollering, Detroit, Mich.; Helen Cox, McKeesport, Pa.; and Martha Overlees, Bartlesville, Okla.

Rafaelo Diaz on the Jump

Rafaelo Diaz, Metropolitan Opera tenor, is constantly on the jump. He recently filled twenty-one dates within six weeks in Florida, each more successful than the other. Then he came to New York long enough for several appearances after which he rushed off to his native state, Texas, where he sang in the Seven Last Words of Christ, given in the auditorium of San Antonio. Seven thousand people heard the performance and a thousand were turned away. Mr. Diaz was due back in New York about April 25. May 1 he will sing in New York; 8 and 9, San Diego, Cal.; 16, Vancouver, B. C.; 27, Los Angeles; June 27, Cleveland.

Beethoven Symphony at Carnegie Hall, April 29

The Beethoven Symphony Orchestra, of which Georges Zaslavsky is the conductor, will give its second New York recital at Carnegie Hall on Friday evening, April 29. The program will include Overture from *Russian* and *Ludmilla*, Glinka; *Symphony Pathetique*, Tchaikowsky; *Masquerade*, an American Rhapsody, Carl McKinley; *Capriccio Espagnol*, Rimsky-Korsakoff, and two numbers sung by Marguerite D'Alvarez, the *Adieu* foret, aria from *Jeanne d'Arc*, Tchaikowsky, and *La Mer* Ballade by Borodin.

The Polaccos Sail for Italy

Giorgio Polacco, Chicago Civic Opera conductor, accompanied by his wife, Edith Mason, and their baby, sailed April 16 on the Italian ship, *Biancamano*. Mr. and Mrs. Herbert Johnson will join the Polaccos in May and together they will hear new novelties and singers in preparation for next season.

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I SEE THAT

Haydn's The Creation was sung as the last oratorio of the season at the Brick Church on April 24.

Laura Sedgwick Collins is dead.

Alan Rathbun will present Emanuel Zetlin and Frank Sheridan in a sonata recital at Town Hall, New York, on May 8.

Paul Althouse is the proud possessor of Caruso's Turiddu costume.

Ernest Toy is to begin a master class in Chicago.

There is to be held a folk song and handicraft festival in Quebec during May, under the auspices of the National Museum of Canada.

The Beethoven Symphony will give its second concert, April 29.

Paula Wolfsohn is dead.

A new moving picture organ has been installed at the Chicago Musical College.

N. F. M. C. biennial convention in Chicago proved a brilliant occasion, delegates from every state in the country attending.

Ina Bourskaya will sing the title role of Carmen when it is given an open air performance by the University of Minnesota.

Alois Havrilla has joined the staff of WGL broadcasting station.

Alabama Federation of Music Clubs held its convention in Birmingham.

National Music Week will take place the first week in May. Geneva's International Musical Exposition, which will be held in May, is creating wide interest.

Mr. and Mrs. Foster give impressions of their trip on way to London.

The American Conservatory is completing its forty-first year.

Jeanne Gordon will be on the gala program of the Atwater Kent radio hour on May 1, which closes the winter season.

Ossip Gabrilowitsch sailed for Europe last week for a short holiday abroad.

William S. Brady gave a reception for Mr. and Mrs. Josef Adler last Sunday afternoon.

Mary Jordan will return to the United States next fall after an absence of two years.

Hilda Grace Gelling has presented three of her pupils in New York recitals within the past month.

Josef Lhevinne, the Musical Art Quartet, and Luella Melius will appear in a benefit concert at Carnegie Hall, April 30.

Frieda Hempel will sing at the Paris Opera in June.

A grandmother of seventy-six has begun taking music lessons in Des Moines, Ia.

Clarence Adler is completing the busiest season of his career.

N. Lindsay Norden arranged special programs of music for the three Easter services in Philadelphia.

The King of Kings, the new de Mille production, is drawing crowds to the Gaiety Theater.

Birchard has published a new work by Malipiero, considered by the critics as a credit to the firm.

Myra Reed was a "pianistic wonder" before the age of fourteen.

Carlos Salzedo was warmly received when he played for the Cleveland Institute of Music.

The opera season at Catanzaro was a notable one owing to the appearance there of many Duval artists.

Werner Wolff was acclaimed in Riga when he appeared there as guest conductor of the opera.

Edward Johnson received letters of congratulation after his recent broadcasting on the Atwater Kent hour.

Hastings, England, has opened a fine new music hall, known as the White Rock Pavilion.

Georg Sebastian is the twenty-two year old conductor who has stirred Berlin and been added to Bruno Walter's staff.

Alexander Tcherepnine made his Berlin debut, presenting his twelve preludes for piano and cello.

Ruda Firkusny is the fourteen year old pianist whose improvisations have attracted great attention in Prague.

Vaughan Williams' new mass was given a Liverpool premiere.

Percy Grainger's compositions are well received in Vienna.

Bohemians are to offer a novel program at their Harvard Club meeting, many prominent musicians participating.

Toscanini was given a rousing reception on his return to La Scala, and Toti dal Monte also scored in Lucia that same night.

Raisa and Rimini have sailed for Europe.

Teatro Carcano in Milan has been leased for a long term by the Pittaluga Film Corporation.

Lotta Van Buren has been asked by Yale to catalogue the old instruments there.

Marmein Dancers are to take charge of the program for the Convention Week of the Dancing Masters of America.

Pietro Yon has been engaged as organist of St. Patrick's Cathedral and will take up his duties there in October.

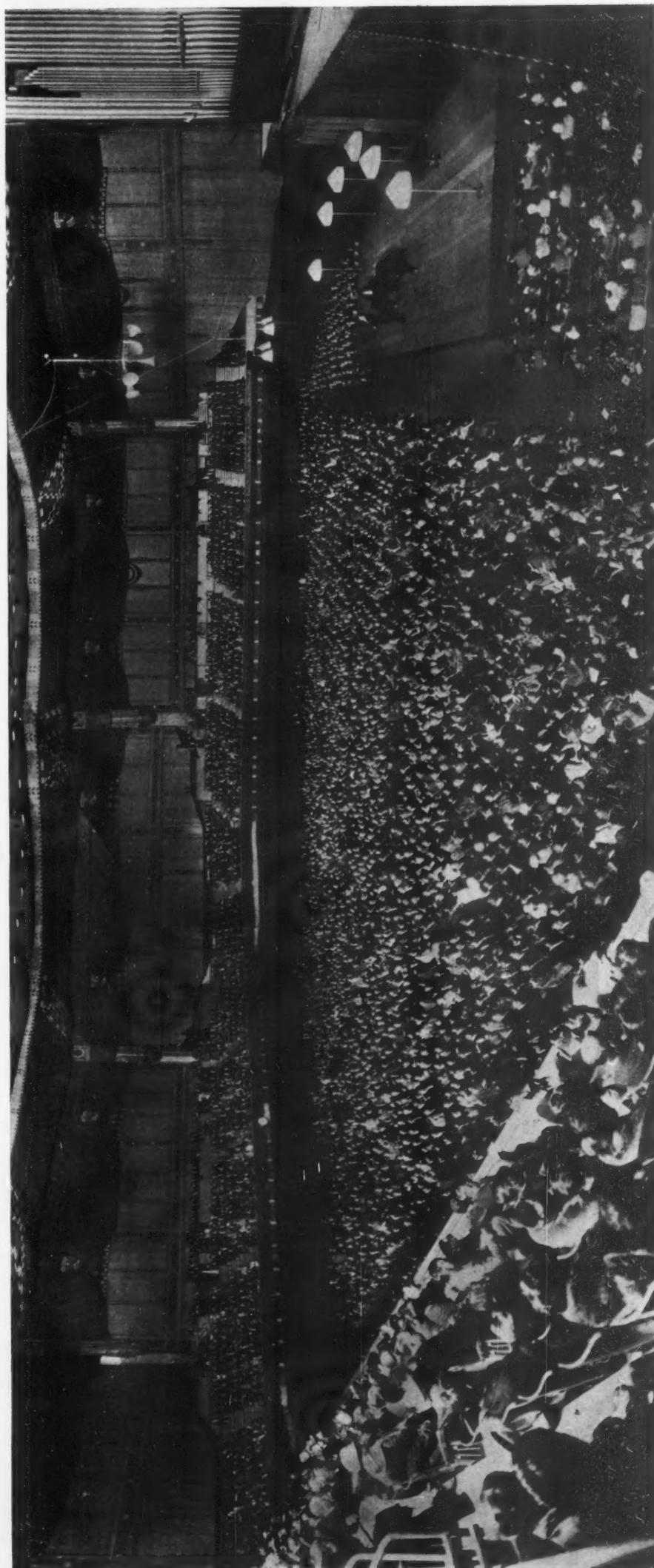
Associated Music Teachers League Concert

At Carnegie Hall, a large Sunday evening audience attended and applauded the benefit concert which this organization gave for the purpose of raising a fund for needy music teachers.

The complete aims and purposes of the League (of which Gustave L. Becker is president) have been set forth in the MUSICAL COURIER on other occasions. The body is succeeding admirably in consolidating and unifying the music teachers and their artistic, economic, and financial interests. A large sum was raised at this concert.

Artists who gave their services gratuitously for the cause, and presented a fine program in admirable fashion, were Cornelius Van Vliet, Nellie and Sara Kouns, Moriz Rosenthal, Esther Dale, Fraser Gange, Riccardo Stracciari, Anna Fitziu, Hans Barth, Joseph Adler, John Doane, and Colleen O'Moore.

During the intermission, an address was made by Leonard Lieblich, at the end of which he auctioned off a baby grand piano donated by Sohmer & Co. The purchaser was Joseph Uehla, a violinist of Flushing, L. I., who paid \$1,000 for the instrument.



SCHIPA SINGING IN SAN FRANCISCO.

The popularity and persuasive power of Tito Schipa is clearly shown by the above picture, taken while the renowned tenor was giving a concert in San Francisco recently. His artistic growth is watched only by his popularity, which is shown in the constant demand for rearrangements received by his managers, Evans & Saller. During the season just closing to a close Schipa has made two trips to the Pacific Coast and back, singing in all the principal cities. He will again be heard in America next season. (Gabriel Moulin photo.)

THE N. F. M. C. BIENNIAL CONVENTION

(Continued from page 5)

cally. Steel will surely make a place for himself in the operatic world. He has the physique, the voice, plus great intelligence, and his success at the hands of the crowded house showed the enjoyment derived from his splendid delineation. Beatrice Belkin, as Nanetta Ford, disclosed a lyric soprano of great freshness and used with knowledge, and to her vocal attainment must be added her clever delineation of the part, as she made a vivacious young woman, one that caught the full note of gayety and carried it over the footlights. Excellent, indeed, was Constance Eberhart as Mrs. Quickly. She understood all the possibilities of the role, sang it with telling tones and her good humor



MRS. EDGAR STILLMAN KELLEY
Re-elected President National Federation of Music Clubs.

caught the fancy of the listeners. Eulah Cornor, entrusted with the role of Meg Page, was one of the bright stars of the evening, as she has a contralto of good dimensions, equal in all registers and knows how to sing beautifully; thus her

performance was in every respect laudable. She scored 100 per cent. Albert Rappaport was more than adequate as Fenton. Fenton Pugh was funny as Dr. Caius. Leon Braude was only satisfactory as Bardolf, but by contrast the Pistol of Charles Hathaway rose to stardom. Hathaway, who has just been engaged by Isaac Van Grove for the Cincinnati Opera, is sure to make a name for himself on the operatic stage, as he has the voice and the stature, besides which he seems to have been born for the stage as he was completely at ease and proved as routine in his métier as the more seasoned members of the Chicago Civic Opera. A very happy debut.

To report the performance truthfully, first place should have been given to Isaac Van Grove, as under his efficient baton the orchestra performed the glorious score masterfully. The brilliant success of the performance was due to Van Grove, as he had trained his forces so well that every one of his demands was quickly understood and the very difficult score sparkled with good humor under his flexible baton. Van Grove, who is director of the Cincinnati Zoological Grand Opera, is a young man, but he has won his spurs as a conductor years ago. It was a good omen for him not to have remained one of the conductors of the Chicago Civic Opera, as in that company a great deal of his talent would have been lost. His success at the conductor's desk was the talk of the evening, and during the intermission one constantly heard Van Grove's name being mentioned above all. A big night for all concerned!

RENE DEVRIES.

OPENING DAY—"JUNIOR DAY," APRIL 18

It would seem that the choice of Chicago as a meeting for the National Federation of Music Clubs was wise, in that over a thousand delegates journeyed to the Windy City for the fifteenth biennial convention. What a crowd and what a mix-up! Never was information more scarce. Before the morning was half over most any one seeking information was simply greeted by board members, officers, chairmen and others with "I don't know." No one seemed to know except the young lady at the information desk, who lost her voice answering the thousand and one inquiries shot at her ten at a time.

The title "singing convention" was justified in the informal assembly singing on several nights in the Congress Hotel lobby, the brilliant array of representative choruses from many states, the various singing units from several large clubs, the assembly singing at several programs, and the song-festival was climaxed Friday night with the singing-delegates in the Biennial Massed Chorus Concert.

The large registration took up the greater part of Monday morning, which was devoted entirely to that end, except for a meeting of the board of directors and of annual state conventions.

A luncheon at 12:30 in the Auditorium Hotel ball room was attended by the national board of directors, state and

national convention delegates. The speakers listed were Mrs. Edgar Stillman Kelley, president, and others. Tuesday Musicales Choral Groups from Pittsburgh and Akron, and the Clarinet Trio from Oconomowoc, Wis., furnished the music.

In the afternoon several demonstrations and addresses were given. A play, Boyhood and Youth of Edward MacDowell, by Ethel Glenn Hier, was presented and the con-



Bachrach photo

MRS. WILLIAM ARMS FISHER,
First Vice-President of the N. F. M. C.

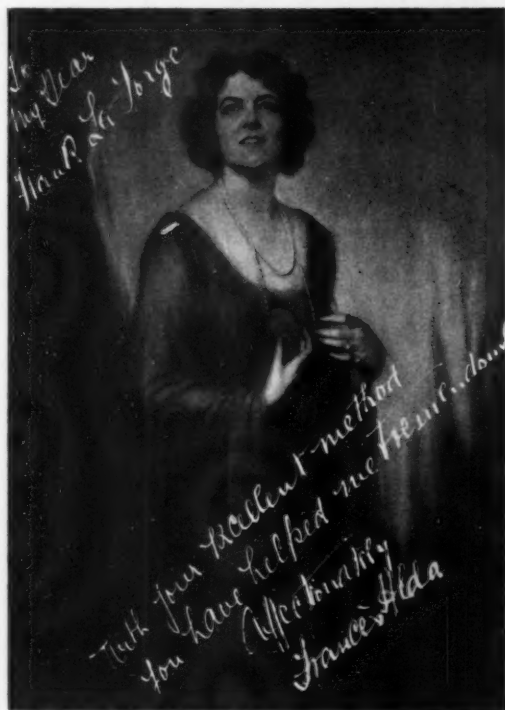
ference for state junior chairmen, juniors, state presidents and delegates took place.

PUBLICITY DAY—TUESDAY

After the national "Bulletin" breakfast at the Congress Hotel at eight o'clock Tuesday at which various journalists were listed to speak, came the first business session. Reports of convention committees, officers, and the department of publicity were given. This latter seemed a sadly neglected end of the Federation. Practically no arrangements were made to take care of the press and consequently very little notice was given the convention or the Federation in the dailies. Members on the local press committee here were called upon for details, but they had received no in-

(Continued on page 22)

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February 23rd, 1926.

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NATIONAL FEDERATION OF MUSIC CLUBS' BANQUET, GOLD ROOM, CONGRESS HOTEL, SATURDAY, APRIL 23

Among those at the speakers' table are: Felix Borowski, noted Chicago composer, and Mrs. Borowski; Mrs. E. J. Tyler, state president of the Illinois Federation; Gertrude Ross, American composer; Mrs. Theodore Thomas; Oscar Thompson; Ben Arwell; Bertha Baur, directress of The Cincinnati Conservatory of Music; Mrs. Edgar Stillman Kelley, president (re-elected); Karlton Hackett, prominent Chicago critic and voice teacher; Mrs. William Arms Fisher, first vice-president, N. F. M. C.; Glenn Dillard Gunn, head of the Gunn School, Chicago, and critic of Chicago Herald & Examiner, with Mrs. Gunn; Mr. and Mrs. Clarence Eddy; William Arms Fisher; Mrs. John F. Lyons, past president of the N. F. M. C.; Helen Harrison Mills, editor of the Federation Bulletin; Mrs. H. E. Talbot, of Dayton, Ohio. (Photo by Kaufmann & Fabry Co.)

structions from headquarters, so we were told, and thus the "buck was passed," as the saying goes.

The combined glee clubs of the University of North Dakota, under the direction of Hywel C. Rowland, rendered several groups during the morning session.

Harold Vincent Milligan, director of the National Music League, explained the co-operation of the National Federation of Music Clubs and the National Music League in the interest of young artists. His talk was brief, to the point, and clearly expressed.

Then came one of the most enjoyable features of the convention, a recital by Catherine Wade-Smith, violinist, and Genevieve Cadle, soprano. As is well known, Miss Smith is the 1925 National Young Artists' winner, and is constantly justifying her right to that award. On this occasion she gave a most artistic performance of the Tchaikowsky concerto and numbers by Cyril Scott-Kreisler, Poldowski and Korngold, once more displaying her remarkable technique, musical intelligence and fine musicianship. She was applauded to the echo. Heard recently in her first Chicago recital, Genevieve Cadle deepened the good impression then made by her charming singing of a lovely group, including Koechlin's *Le Matin*, Wolff's *Ich bin eine Harfe*, Shaw's *Palanquin Bearers*, and Watt's *Joy*. She, too, scored heavily with the listeners.

An address on The History of Wind Instruments by C. D. Greenleaf and an interesting lecture-recital on Approaching Music Appreciation Through the Folk Song by John Tasker Howard, educational director of the Ampico Company of New York, closed the lengthy morning session.

A short business session at two o'clock was followed by a musical program furnished by Arthur Kraft and the Lakeview Chorus of Chicago, directed by William Boeppler. Mr.

Kraft repeated his fine singing of the preceding evening and was so well liked that his listeners asked for more than his

program group. Conductor Boeppler led his choristers through fine rendition of two groups.



Photo by Jeannette Cox

FIRST PRIZE WINNERS OF THE N. F. M. C. YOUNG ARTISTS' CONTEST

(Left to right) William Levitt, Chicago; Hazel Hallett, Boston; Kathryn Witzner, Chicago, and James R. Houghton, Boston. Miss Witzner also tied with Hilda Burke of Baltimore for the National Opera Club prize.

Annual London Triumphs

London Times, March 30th, 1927

They are an ideal quartet. Their tone is homogeneous, yet for contrapuntal playing each player can add or remove at pleasure an extra layer of tone which momentarily makes his line of melody stand out. In music of harmonic texture, the balance and the chording are perfect. The latter virtue appeared in the slow movement of Haydn's D major Quartet, the excellence of their contrapuntal style in Beethoven's F minor Quartet, and the incisiveness of their rhythm in Schumann's A major Quartet. Musically, Haydn was spontaneous, Beethoven concentrated, Schumann expansive and vigorous. Technique, interpretation, and little details, such as their round *pizzicato* tone, are fused into perfect unity in their playing.



The visits of the Flonzaley Quartet are so angelic in their infrequency that a full house was a matter of course. They played superbly.—*Westminster Gazette*.

The reputation of this combination of players is known to be second to none. Little indeed can be said here that has not been said before in praise of so perfect an organization.—*Daily Telegraph*.

The excellence of the Flonzaley Quartet needs no emphasizing to discriminating lovers of music. For real musical fluency and perfect understanding it is difficult to imagine anything superior to this combination.—*Morning Post*.

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At the educational luncheon in the Balloon Room of the Congress, Mrs. Frank A. Seiberling presiding, addresses were made by Charles N. Boyd on Why the Course of Study; by Otto Miessner on The Advantages of Class Piano Instruction, and by Herbert Witherspoon on Music as a Vital Factor in General Education. In the afternoon there was the Chicago Symphony Orchestra's concert, which is reviewed elsewhere.

YOUNG ARTISTS' CONTEST FINALS

Chicago carried off the honors in the finals of the National Federation of Music Clubs young artists' contest at Eighth Street Theater, Wednesday evening, with two first and one second prize winners. Boston had two first winners. First prize in the female voice contest was awarded Kathryn Witwer of Chicago, with Hilda Burke of Baltimore (Md.) a close second. William Levitt of Chicago took first place in the violin contest, with Helen Berlin of Philadelphia second. The piano first prize was given Hazel Hallett of Boston, and the second to Ethel Flentye of Chicago. The male voice prize was awarded to James Houghton of Boston and second place to Robert Wiedefeld of Baltimore. The judges were unable to agree on first place for the National Opera Club prize for female voice and thus the result was a tie between Miss Witwer and Miss Burke.

The prizes, which are contributed by the Past Presidents' Assembly of the National Federation of which Mrs. Wm. Arms Fisher is the able national chairman, were awarded at the Frolic and supper on Thursday night. First place winners received five hundred dollars each, and winners of second place, one hundred and fifty dollars each, at the hands of Mrs. Kelley. The National Opera Club of America prize was presented by no other than its distinguished founder and president, Baroness Katharine Evans Von Klenner, who informed the recipients that this prize was not only for one thousand dollars (or five hundred dollars to each winner) but also carried additional emoluments. These include an audition at the Metropolitan Opera House, a debut with the Chicago Civic Opera Company, appearances with the San Carlo Opera Company and Rochester Opera Company. The National Broadcasting Company of New York offers to the winner in the four classes an individual recital in New York City next fall between October and January with all expenses included and an opportunity to broadcast with remuneration. The winner of the piano contest is invited to go to New York to make a Welte-Mignon record, all expenses paid.

STUDENTS' CONTEST AND OTHER PRIZES

The students' contest finals on Tuesday afternoon and evening resulted as follows: piano, Rita Breault of Pawtucket (R. I.); violin, tie between Harold Bernhardt of Kansas City (Mo.) and Emily Dow of Seattle (Wash.); male voice, Allen Stewart of Parsons (Kans.), and female voice, Ocie Higgins of Indianapolis (Ind.).

The prize and banner for the state having the largest percentage of clubs sending singing delegates to the Biennial went to Wisconsin.

Mrs. Emerson H. Brush presented a fifty dollar prize to Alabama as the state having gained the biggest percentage of clubs.

No award was made for a musical setting of Katherine Lee Bates' poem, America the Beautiful. Out of over nine hundred submitted manuscripts, the judges—Frank Damosch, of New York; Frederick S. Converse, of Boston; Felix Borowski, of Chicago, and P. C. Lutkin, of Evanston—found none of high enough standard to replace The Star Spangled Banner. Felix Borowski, who read the decision at the Frolic-Supper on Thursday, suggested that the contest be continued for the next two years and an additional \$500 be added to make the prize \$1000. According to Mrs. William Arms Fisher, chairman of the Past Presidents' Assembly, this will be carried out.

The greater part of the Friday afternoon program was devoted to the performance of prize winning compositions. Gertrude Ross, prominent American composer, acted as chairman of the afternoon and gave a short talk on what the association is doing in an effort to help American composers. Gustave Strube's trio for violin, cello and piano, which won the \$200 prize tendered the Federation by the Kansas City Music Club, was given an interesting reading



PRESIDENT OF THE NATIONAL OPERA CLUB AND THE TWO WINNERS OF THE N. O. C. PRIZE
Left to right: Hilda Burke, of Baltimore, Md.; Baroness Von Klenner, president of the National Opera Club, and Kathryn Witwer, of Chicago. Miss Witwer won first prize in the N. F. M. C. vocal (female) contest, and tied for the National Opera Club prize of \$1000 which was divided between them. (P. & A. Photo.)

by Louis Victor Saar, piano; Milan Lusk, violinist, and Goldie Gross, cellist.

The Federation prize song, Swans, by Edith Lobdell Reed of Evanston, received the \$100 prize offered by Mrs. J. R. Custer, the Chicago philanthropist, and was also given a hearing on Friday.

Louis Victor Saar's sonata won the Federation prize for violoncello solo—\$100 given by the St. Cecilia Society of Grand Rapids (Mich.). Beulah Rosine, Chicago cellist, and the composer gave it a worthy rendition.

Slumber Songs of the Madonna, by May A. Strong of Evanston (Ill.) was awarded the \$500 prize for a three-part women's chorus, offered by the Theodore Presser Estate. It received its performance on Saturday at the hands of the Lyric Ensemble of the Chicago Artists' Association under the direction of William Lester.

There was not time for sufficient rehearsals on any of the prize competitions and it does not seem fair to judge them under these conditions.

THURSDAY, EXTENSION DAY

The musical program for Thursday morning was rendered by the Eurydice Club of Toledo (O.), under the leadership of Zella B. Sand. In a well arranged program the choristers sang effectively and gave pleasure to the many delegates on hand.

The extension luncheon at the new Hotel Stevens included talks by Mrs. John F. Lyons, past national president, on the Part Taken by Women in American Musical Progress; Henry Purmont Eames, on The Mission of Music, and Oscar J. Fox, of the University of Texas, who was assisted by Dean Harold L. Butler of Syracuse University in the presentation of a group of his American Cow-boy songs. Though suffering from a cold, Dean Butler set forth the songs with telling effect.

In the afternoon a real treat was afforded by the Philadelphia Wizards, a harmonica band under the direction of Albert N. Hoxie. A marvelous band of boys who certainly know how to manipulate the harmonica!

Falstaff is reviewed in another part of this issue.

FRIDAY, AMERICAN MUSIC DAY

A most enjoyable feature of the Friday morning program was the Dai Buell Causerie concert. To begin with, Miss Buell has a charming personality and gains the favor of her listeners immediately. Her clever little talk before her numbers adds much to their enjoyment. She was heard in a group comprising Schumann's Papillons, Scriabin's Etude and the Bach Siciliano, in which her many pianistic qualifications were brought out in fine display. Each number received an exquisite rendition and earned the full approval of the audience. Following Miss Buell came Vernon Williams, tenor, whose singing of a group by O'Hara, Haydn, Giordano and Pierne was heartily applauded. The Sioux Falls Augustana College Choir, directed by Carl R. Youngdahl, offered a group. A demonstration of Class Piano Teaching by Helen Curtis closed the morning session.

The Beethoven Centennial program, to have been given by Frederic Freemantle, tenor, and Lillian Ginrich, soprano, failed to materialize. Edith M. Rhett, educational director of the Detroit Symphony Orchestra, spoke on The Need of the Hour and demonstrated her talk with slides on Beethoven. Helen Cahoon, scheduled for a group of soprano solos, was replaced by Esther Muensterman, a Chicago contralto.

All the way from Portland (Ore.) came the MacDowell Club Chorus and gave one of the finest exhibitions of beautiful choral singing of the meeting. William H. Boyer, director, certainly has his forces well trained and well in hand. In Mrs. Louis W. Pennington the chorus has an admirable soloist, for she possesses a soprano voice of rare quality and uses it tastefully.

Dr. Charles N. Boyd, who has led all the ensemble "sings" by the singing delegates, conducted the Biennial Massed Chorus in a splendid concert at the Eighth Street Theater Friday evening. Happy indeed is the National Federation of Music Clubs to have such an expert chorus leader as its official director. Under his leadership the chorus did itself proud on Friday evening. The A Capella Choir of

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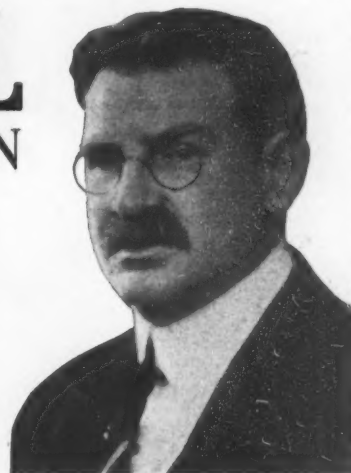
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Northwestern University (Evanston), under P. C. Lutkin, assisted in the program.

SATURDAY—LEGISLATION AND FINANCE

There was a Church Music breakfast at eight o'clock Saturday, at which Dr. Boyd led a round-table discussion on Sunday School Music. Reports of the departments of finance and legislation preceded the musical program. Choral societies contributed a great part of the music at this biennial. The Choral Society of the Woman's Club of Columbus (O), under the direction of Charlotte Gaines, appeared Saturday morning in a program made up of numbers by composers essentially identified with Ohio music through past or present activity and featuring Samuel Richard Gaines. Other composers represented were Gladys Pettit Bunstead, Joseph Clokey, and Oley Speaks. The program was well sung and played by the accompanist, two violinists and a cellist.

In her most artistic fashion, Monica Graham Stults sang numbers by Sachs, Grey, and Lily Strickland's charming Songs From the High Hills. Mrs. Stults' beautiful soprano rang out clear and true and her exquisite rendition of her songs delighted the listeners.

Had not Rudolph Reuter begged indulgence for an indisposition due to the "flu," one would not have known he was not his usual self, for he played with verve and precision and ease. The Ten Bagatelles by Tcherenpne were especially well set forth, as were the Busoni Christmas Eve, Whitborne's Pell Street and the Rubinstein Etude in C. His listeners were most enthusiastic in their approval.

Another chorus—the Philharmonic Choral of the Amateur Musical Club of Peoria (Ill.), under Kenneth M. Stead's direction, contributed to the Saturday afternoon program, during which the prize three-part women's chorus, Slumber Songs of the Madonna by May A. Strong, was rendered by the Lyric Ensemble of the Chicago Artists' Association.

JEANNETTE COX

DAYTON WESTMINSTER CHOIR

As a fitting tribute to the Federation, on Sunday afternoon, April 24, the Dayton Westminster Choir, under the leadership of its regular conductor, John Finley Williamson, gave a complimentary concert to the delegates through the courtesy of Mrs. H. E. Talbot of Dayton, Ohio. The Studebaker Theater was packed from pit to dome, and Manager M. H. Hanson looked happy over the reception given the choir he manages so well. The forty singers had been well prepared for the concert and the program brought out several novelties. Palestrina, Lotti and Brahms were the composers represented in the first group. Of the first, Hodie Christus, natus est, a Christmas motet for double chorus, showed the choir in excellent form as to intonation and beauty of tone, and indeed throughout the

program the choristers did not deviate from true pitch, nor did they resort to shouting to gain effects even in fortissimos. Taught to sing beautifully, they displayed that quality especially in Lotti's Crucifixus. In this number, as in all the others, the voices blended as one and the basses and baritone did not overshadow the tenors, nor did the sopranos try at any time to outsing their sisters of the lower range. Brahms' Fifty-first Psalm, which concluded the first group, was another example of perfection as to phrasing, ensemble, clear enunciation and homogeneity of thought between conductor and choristers. It was impossible to hear the balance of the program, which comprised two numbers by F. Melius Christiansen, the first performance of God is a Spirit, by David Hugh Jones, and Samuel Richard Gaines' The Lord's Prayer, and numbers by Harvey Gaul, Frederick Hall, Peter Lutkin and Clarence Dickinson. The concert given by the Dayton Westminster Choir reflected a great deal of credit upon its leader, Mr. Williamson, and in his superb cohorts of young singers. They won added fame not only for themselves and Dayton, but also for their sponsors and Mrs. Talbot. The Dayton Westminster Choir is justly regarded one of the leading choirs in America.

RENE DEVRIES.

THE CELLO PRIZE

There was some mix-up in the awarding of the Federation prize for violoncello solo, and consequently the legitimate winning composition had to be performed on Saturday afternoon, a day later than that which received first honor under a wrong light. To begin with, the judges found it very difficult to decide to whom the prize should go. Louis Victor Saar or Franz Kuschán. The award was finally given Saar's Sonata for Violoncello and Piano, but it was later discovered that Saar had previously won a composition competition of the N. F. M. C. and thereby was disqualified to enter again. Claiming not to have read the rules, Saar was not willing to relinquish the prize to Kuschán, and thus the Chaminade Club came forth with a like amount (\$100) for Saar, but the Federation lived up to its rules and accorded the N. F. M. C. first prize to Kuschán for his Concerto for Violoncello. With the assistance of Mrs. Beatrice Kuschán, the composer played his number at the Saturday afternoon session.

MRS. EDGAR STILLMAN KELLEY RE-ELECTED

As was expected, Mrs. Edgar Stillman Kelley was unanimously re-elected president of the National Federation of Music Clubs. Mrs. William Arms Fisher, of Boston, remains the first vice-president; Mrs. E. J. Ottaway, of Port Huron, Mich., second vice-president, and Mrs. Abbie L. Snoddy of Mexico, Mo., treasurer. The new third vice-president is Mrs. J. A. Jardine, of Fargo; recording secretary, Mrs. T. C. Donovan, of Pittsburgh; and cor-

responding secretary, Margaret Haas, of Jacksonville, Fla.

NEXT BIENNIAL AT BOSTON

In all probability Boston will harbor the delegates of the 1929 biennial.

BANQUET

The biennial banquet in the Gold Room of the Congress Hotel brought several interesting speakers, and the most important announcement made by Mrs. Kelley was to the effect that through its penny crusade and other sources the Federation had raised almost \$12,000, which will bring over \$50,000 to the MacDowell Fund.

Other programs will be reported next week.

CONVENTION NOTES

Although we were told at the beginning of the convention that no arrangements whatever had been made for the press at the various luncheons and dinners, we discovered to our surprise before the week was over that there were press tables at practically all of them!

Mrs. Edmund J. Tyler, a little woman as to stature, had a giant's task on her shoulders as general chairman of the local committee. Mrs. Tyler is state president of the Illinois Federation of Music Clubs.

Mrs. Rowland Leach was an able local chairman at the Past Presidents' Assembly frolic. She was most charming to disgruntled delegates who had not secured tickets early enough to attend, and made it possible for them to take part in the festivities.

The display room was unfortunately situated in the Florentine Room, which was a few steps up from the elevators and entirely off the "line of march." Consequently very few of the many delegates and visitors found their way in there, where the various music publishers, piano houses and music papers had costly displays. The MUSICAL COURIER display was at 820-830 Orchestra Building, where we received many delegates, prominent artists and managers throughout the week. JEANNETTE COX.

Reengagements for Walter Mills

Walter Mills was guest soloist on April 12 for the Matinee Musical Club of Philadelphia. There were encores after the first two groups of numbers, and after the third Mr. Mills was obliged to add another group before the audience would permit him to conclude his part of the program. The baritone has been equally well received everywhere he has appeared this season, and as a result he has been booked for many reengagements. The success of the Philadelphia concert was so pronounced that it brought a request to sing the following Sunday evening at the residence of Mr. and Mrs. Edward T. Stotesbury of Chestnut Hill.

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Mason & Hamlin Piano

Henri Deering to Return Next Season

Henri Deering, American pianist, who has been concertizing in Europe for the last couple of years with much success, and who returned to America early this season for a limited number of concerts will sail for Europe in May. However, he will come to this country next fall when he is scheduled to give two New York recitals at Town Hall on November 17 and December 12. After January 1 his dates will keep him on the Pacific Coast for three months. These engagements come as a result of his success there this season, both in recital and as guest artist with the San Francisco Chamber Music Society. Of his playing with that organization, Redfern Mason in the Examiner said: "In the Brahms, the soloist was Henri Deering, a sensitive interpreter of this beautiful music. Deering does not soloize inopportunely, but gives the piano its just place in the instrumental ensemble. He is a sound musician, with a true sense of tonal values; he combines poetic vision with masculine reserve."

And the Christian Science Monitor stated: "He is a musician whose temperament inclines him to consider the piano a chamber instrument. Within a wide dynamic range



Johan Hagemeyer photo

HENRI DEERING

he includes only clear, beautiful, and expressive tone. His understanding and presentation of Debussy's music are not often excelled in any concert hall." Mollie Merrick in the Bulletin was also complimentary: "To Henri Deering, soloist of the evening, went the highlight of enjoyment. He electrified the local organization into a somewhat different interpretation of the Brahms Quintet in F minor, playing with a freedom and verve that is characteristically his. He gives us music that is vigorous without becoming boisterous, that is masculine without losing any of the subtle nuances. He reveals more depth, more tonal appreciation, gratifying proof that he is enlarging the scope of his art."

Arthur S. Garbett in the San Francisco Daily News was of the opinion that "Henri Deering played the piano part with passion and power, sustaining his own part in glorious antiphony with the strings. The quintet rose to an overpowering climax, bringing a unique and exhilarating program to a magnificent conclusion."

Zetlin and Sheridan in Recital May 8

With a view to remedying the lack of spring concerts in New York, Alan Rathbun is planning as a first offering a joint recital by Emanuel Zetlin, violinist, and Frank Sheridan, pianist, to be given in Town Hall on Sunday afternoon, May 8. The program will consist entirely of sonatas, the Brahms in D minor, Mozart in B flat major, and Respighi in B minor. Mr. Sheridan and Mr. Zetlin have each given two successful recitals in New York this season, Mr. Zetlin appearing also in company with Carl Flesch, Louis Bailly and Felix Salmond as a member of the Curtis Quartet. Both artists have been highly praised as soloists by New York critics, and it undoubtedly will be

of interest to music lovers to hear them together in a sonata recital.

SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Amelita Galli-Curci was presented in recital as the sixth attraction in the Mildred Gates series. The appearance of the artist on the stage was the signal for prolonged applause. This is her third appearance in this city, and on this occasion she deepened, if possible, the splendid impression already made. During the rendition of the program she was forced to give twelve recalls and eight encores. Her exquisite mezza-voce, rich, low tones, matchless technic, and the beautiful velvety quality throughout her entire range, hardly requires comment. Numbers on the program were by Donaudy, Bizet, Benedict, Hahn, Rabey, Rossini, and Buzzi-Peccia. The closing number was an exquisite rendition of the Shadow Song from Dinorah (Meyerbeer) with the beautiful flute obligato by Manuel Berenguer. Homer Samuels contributed his usual fine accompaniments and an interesting group of piano numbers by Debussy and Carpenter.

Mrs. Guy Simpson, contralto, with Walter Dunham at the piano, contributed the musical part of the program at a luncheon given in honor of Charles Curran, Henry B. Snell, and Edouard Leon, judges in the Texas wildflower painting competition recently held.

Betty Longaker Wilson, soprano, with Mrs. James J. Loving at the piano, contributed a group of songs, at a recent meeting of the Alamo Chapter of the Daughters of the American Revolution.

Songs and Cowboy Ballads by Oscar J. Fox, interpreted by Mrs. Roy Lowe, mezzo-contralto, and William Irby, tenor, with the composer at the piano, was the program given by the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, at the February meeting. Mrs. Lowe's resonant, rich quality of voice was splendidly adapted to the songs she gave. Mr. Fox gave a short explanatory talk about cowboys and the songs, making doubly interesting the following numbers so capably sung by Mr. Irby: Come All Ye Jolly Cowboys; Whoopee Ti Yi Yo, Get Along Little Dogies; The Texas Cowboy's Last Song; A Home on the Range; Cowboy's Lament; The Old Chisholm Trail; and Rounded Up in Glory. The Cowboy's Christmas Ball was read by Julia Fox, daughter of the composer. S. W.

Chicago Musical College Competition

The final competition in the prize contest of the Chicago Musical College will take place in Orchestra Hall, Saturday evening, May 7. At that time the twelve selected students will appear as soloists with the Chicago Symphony Orchestra, Henri Verbrugghen, conducting. The following prizes will be awarded to the students having the highest average of marks: Mason & Hamlin grand piano, presented by the Mason & Hamlin Company, Boston; Conover grand piano, presented by The Cable Company, Chicago; valuable Italian or French violin presented by Lyon & Healy, Chicago; Vose & Sons artist grand piano for vocal students, presented by Moist Piano Company. In addition there will be awarded four prize Fellowships, each of \$300, and four prize Fellowships each of \$50.00. The judges will be Henri Verbrugghen, Ernest Hutcheson, Prof. Leopold Auer and Pasquale Amato.

Those who will compete for the Mason & Hamlin grand are Paul Breitwiser of Anderson, Ind.; Ruth Orchid of Leslie, Ill.; Hannah Bramerman, of Chicago. Those who will compete for the Conover grand are Marion Miller, Mary Crissfull of Chicago, and Ella Sink of Little Rock, Ark. The competitors for the old violin will be Sam Thaviu of Evanston, Fanny Edelman of Chicago, and Marshall Sosson of Chicago. The final preliminaries for the voice will take place this coming Sunday.

Boris Levenson to Give Composition Recital

Boris Levenson, composer-conductor, will give a concert in the Engineering Auditorium, New York, on Saturday evening, May 7. This will be Mr. Levenson's first appearance in America as conductor of his own works. His Hebrew suite for eight solo instruments, which will be played from manuscript for the first time, is written in an unusual form, the finale consisting of a theme with variations. The combination of four strings and four wood-winds is also unusual for Hebrew music. The program will include also solos for soprano, contralto and cello, and several numbers for chamber orchestra.

Fine Artists at Benefit Concert April 30

Through the generosity of Luella Melius, Josef Lhevinne, and the Musical Art Quartet (Sascha Jacobsen, Bernard Ocko, Louis Kaufman and Marie Rosemaet-Rosanoff) concert-goers will have an opportunity at Carnegie Hall on Saturday evening, April 30, to enjoy an unusual program and at the same time to help send music to hospital and sanatoria patients suffering from tuberculosis. Mr. Lhe-



EIDE NORENA,

who has been reëngaged as a member of the Chicago Civic Opera Company for next season. Mme. Norena sailed recently for Europe to sing in France, Italy and the Scandinavian countries. She will return to America in October.

vinne and the Musical Art Quartet each will give two groups, and Mme. Melius—whose New York debut this is—will sing three groups.

Arthur M. Abell Marries Louise Miller

The marriage is announced of Louise Miller to Arthur M. Abell on Tuesday, April 19, at Hastings-on-the-Hudson. Readers of the MUSICAL COURIER will recall that Mr. Abell was the Berlin correspondent of the MUSICAL COURIER for a number of years.



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ZLATKO BALOKOVIC acclaimed

AMSTERDAM
Het Algemeen Handelsblad
Jan. 12, 1927

All the factors for a great and unusual success were present at the violin recital of Zlatko Balokovic and it gives me pleasure to state that he fully availed himself of these factors.

Balokovic chose for himself a good program; colorful and powerful. In the first group the D minor sonata of Brahms, in my opinion the best of his major works, and the Bach Chaconne; then a series of musical tid-bits, which were in keeping with the aesthetic standards of the hall. Of the lesser known works I shall mention "Un poco triste" by Suk—which is as good as one of Grieg's lyric pieces might have been—and an interesting "Chant et Dance Jugoslav" of Slavinsky.

THIS FINE PROGRAM WAS PLAYED ON A RARELY BEAUTIFUL INSTRUMENT AND WITH A MASTERFUL TECHNIC. I SHALL NOT ENUMERATE HIS TECHNICAL FACILITIES. I WILL ONLY SAY THAT IN SPITE OF HIS YOUTH I MUST RECKON HIM AMONG THE GREAT ONES, AND THAT HIS MUSICIANSHIP AND HIS INTERPRETATION APPEAL TO ME PRINCIPALLY ON ACCOUNT OF THEIR SIMPLICITY.

Zlatko Balokovic, who has achieved of fire and verve. Excellent technique.

ZLATKO BALOKOVIC IS AM

BALOKOVIC PROVED HIMSELF to the audience.

The young artist disclosed a master

The second recital of Zlatko Balokovic was a triumph of difficulties with surprising ease. I BELIEVE TO HEAR THE VOICE OF STRAINED ENTHUSIASM OF

Zlatko Balokovic is unquestionably astically received.

With a warm heart and a beautiful voice he excelled in cantilena. While

He played the Brahms concerto with

Zlatko Balokovic, whose violin playing manner, rich of nuances, with capriciousness and elegance.

Zlatko Balokovic evoked great enthusiasm for the technical difficulties. One will

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20	Budapest
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8	Munich (with orchestra)
17	Vienna (with orchestra)
January 4	Vienna
7	Munich
10	The Hague
11	Amsterdam
18	The Hague
30	Berlin (with orchestra)
February 5	Berlin
9	Hanover
11	Breslau
12	Berlin
19	Paris (with orchestra)
26	Paris (with orchestra)
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26	London
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Berlin Signale, Feb. 9, 1927.

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Berlin Vorwärts, Feb. 10, 1927.

TO BE A THOROUGHLY EXCITING VIOLINIST; he possesses the technic and the art to please an

Berlin Vossische Zeitung, Feb. 11, 1927.

technic and impressed us with his beautiful tone.

Berlin Borsen Zeitung, Feb. 11, 1927.

brought forward an exciting interpretation of the Mozart D major concerto. He solved all the technical problems. Balokovic played upon his resonant violin the "Lament" of Manojlovic and ONE COULD ALMOST HEAR OF HUMAN ANGUISH. HIS CANTILENA WAS OF UNHEARD OF BEAUTY. THE UNRESTED AUDIENCE FORCED HIM TO ADD SEVERAL ENCORES.

The Berlin Jungdeutsche, Feb. 16, 1927.

exciting violinist. His tone is pleasing, warm. His musicianship is quite unapproachable. He was enthusiastically received.

Budapest Ujsag, Nov. 21, 1926.

Ernest, Zlatko Balokovic presented himself yesterday to the Budapest public. These two qualities served him well. His excellent double stopping in the cadenza was evidence of his finished technic.

Budapest Pester Lloyd, Nov. 15, 1926.

tone, masterful technic and with excellent insight.

Berlin Tagliche Rundschau, Feb. 3, 1927.

has already impressed us in his interpretation of the Brahms concerto, presented a program in a virtuoso style, individuality, and captured his audience with those qualities; sweetness of tone, temperament, full-blooded.

Vienna Neueste Nachrichten, Jan. 18, 1927.

with his brilliant tone and refined playing. Bach's Chaconne was presented with remarkable mastery of technique and with intense interest his next appearance.

Kolnische Zeitung, Nov. 27, 1926.

THE HAGUE

De Maasbode

Jan. 11, 1927

This young Yugoslav violinist brought to our notice a fiddler of the first rank, musical thru and thru and technically excellent. Sufficient evidence lay in the fact that he chose in his debut the difficult Sonata of Brahms and the grandiose Bach Chaconne. Balokovic not only solved these problems easily, but knew how to read into the works and to add a personal note of his own. Especially in the Chaconne HE EVINced HIS SLAVIC NATURE, HIS TURBULENT TEMPERAMENT AND A PULSATING RHYTHM. HE PLAYED IT IN MASTERFUL CONTROL OF ITS UNBELIEVABLE DIFFICULTIES, AND EVERY PART OF IT WAS GIVEN FEELING AND THOUGHT. Also in the Brahms the style was praiseworthy.

After the pause the violinist was in his element of brilliant virtuosity in the music of Suk, Smetana, Slavensky, Dvorak, and a particularly beautiful caprice of Balogh and Sarasate's "Zigeunerweisen."

THE SUCCESS OF THE ARTIST WAS GREAT AND HE RESPONDED WITH A TRANSCRIPTION OF A BRAHMS WALTZ.

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NEW YORK APRIL 28, 1927 No. 2455

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Chauncey Depew is ninety-three years old. He probably remembers when symphony conductors used to wear white kid gloves on the stage, and when box-holders at the Metropolitan were wont to arrive for the beginning of a performance and stay until the end.

The Los Angeles Grand Opera Association announces a season of opera at the Shrine Civic Auditorium during which it will give twelve or more works of the standard repertory with Turandot as a novelty. Some of the artists mentioned are Tibbett, Bourskaya, Cimini, Tokatyan, Amato, Bori, Pinza, Martinelli, Roselle, Picco, Badla, Chamlee, Scotti, Alsen and Peralta.

The list of "Thou Shalt Nots" soon may extend to the reading of New York music criticism. Prohibition agents doubtless still are unacquainted with the frequently intoxicating prose of Lawrence Gilman and Pitts Sanborn, and the moral censors seem ignorant of the impiety of Richard L. Stokes, and the naked truths of William J. Henderson.

The Delphin publishing house of Munich, conducted by Dr. Richard Landauer, sends an announcement of a newly published book entitled Jazz, by Paul Bernhard. The book no doubt would interest American readers who are able to read German. It is certainly of interest to learn that Europe is so interested in our jazz that books are being published on the subject. It is almost unbelievable, so unimportant does jazz appear to most Americans. It is rather amusing to see in this prospectus jazz called "amerikanische Niggermusik." George Gershwin,

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United Artists, a motion picture enterprise, announces that in its publicity matter, press agents will not be permitted to employ superlative adjectives. If such a reform wave ever strikes music, what would its publicity promoters do without their "greatest," "unsurpassed," "matchless," "peerless," "unrivalled," "world's most celebrated," etc. It has long been an axiom with the spreaders of titanic tonal tidings, that nothing succeeds like superlatives.

Paris just now is enjoying a flood of modern music. Not only have the French had Anthel but also Lazarus, Borchard, Kuno, Haudebert, Migot, Hindemith, Le Boucher, Plé, Déré, and who knows what others? The wave of modernism that we have heard so much of in America seems to be still more pronounced in Europe, and one is led to wonder how countries which are supposed to be suffering from financial depression can give so many concerts of the sort that are certainly not likely to "pay."

It is interesting to note the American names that have been programmed in the recent southern tour of the Chicago Civic Opera Company. In Butterfly, in Chattanooga, matinee, they were Edith Mason, Charles Hackett, Lorna Doone Jackson and Florence Misgen. The same evening in the Masked Ball they were Charles Marshall, Richard Bonelli, and Anna Hamlin, and in Dallas, Texas, in Rigoletto they were Edith Mason, Lorna Doone Jackson, Charles Hackett, Richard Bonelli and Henry Weber, who conducted.

In Europe it is a common thing for musical performances to be split in half for the comfort and convenience of the public. Instead of requiring audiences to sit through five or more hours of music, ordinary human endurance is taken into consideration and half of a work is given in the afternoon, half in the evening. Such a thing is almost unknown in America, and the Oratorio Society perhaps "started something" by splitting its performance of the Bach mass on April 21 into two parts. The first was from 5.30 to 7; the other from 8.30 on, and "restaurants, tea-rooms, cafeterias and other purveyors of eatables, including the delicatessen, in the neighborhood of Carnegie Hall, arranged special dinners for the convenience of those who attended the mass." Perhaps the almighty caterers at the Metropolitan, who, so it is rumored, force the Metropolitan to split Wagner's Rheingold in two, might force the Metropolitan to split the longer Wagner operas as they do—most wisely—in Bayreuth and Munich.

An envelope addressed to the editor of the MUSICAL COURIER contains a letter headed "State of Mississippi, Department of Education, Jackson." This letter begins with "Dear Teacher" and is signed "Minnie B. Austin, Chairman, State Board of Music Examiners." The envelope also contains two folders of the usual type advertising two piano teachers, both of them pianists. It also contains an application blank for the Mississippi Summer Music Normals, and a bulletin of State Music Normals giving estimated expenses of the summer normal course to the teacher at two hundred dollars! In the letter above alluded to it is stated that "The state music normals are being established to provide the opportunity of becoming permanently accredited by the State Accrediting Commission." Does it not seem extraordinary for a sovereign State of the United States to be sending out folders advertising private music teachers? And is it not equally extraordinary that a music teacher must spend two hundred dollars in order to get a license to teach?

NATIONAL MUSIC WEEK

The first week in May is National Music Week. It is announced by the National Music Week committee that this year the celebration will be more widespread than ever before. Nearly fifteen hundred cities and towns will take part in the festivities, and the musical performances, lectures and exhibits relating to music, and everything pertaining to this great national week, will be better and bigger than in the past.

Municipal authorities everywhere are cooperating through official proclamations and other acts tending to give Music Week its true significance and to prevent it from appearing either a commercial affair or an undertaking whose object is the exploitation of any individual musicians. Governor Emerson of Wyoming has appointed a chain of local Music Week chairmen throughout the state and in his proclamation says: "Music brings us so much of value, not only in the pleasure it conveys in its hearing but also in the inspiration it affords towards better living in this fast moving age of the conquest of the material things in life, that I believe we may well set aside this time in its honor."

Governor Moore of New Jersey issued a statement through the press indorsing the movement in his state. The Honorable John B. Tower, mayor of New Haven, Conn., expresses the hope that "as many of our people as possible will make use of this advantage to enjoy music of a better class which will not only afford entertainment but something finer which they can carry with them." In Denver the highlight of Music Week is the presentation of the pageant, The Epic of Colorado, with music by Charles Wakefield Cadman. Music stores all over the United States will carry special exhibits, and it is expected that other stores will use some sort of window display calling attention to the week and its significance. Broadcasting stations will make announcements daily concerning the week, its object and the means of its proper presentation, and the press will urge its readers to observe the week in whatever way it is possible for them to do so.

Special choruses have been organized to give musical performances during the week, and there will be many pageants. It is unnecessary to say that the children of America will have an important part in the activities. American parents like to see their children acting or singing or dancing in such affairs as are possible for their age and the extent of their cultural education, and the schools take advantage of the stimulative effect of Music Week to bring about mass effects that would be impossible at other times of the year and without the special encouragement which the National Music Week committee gives.

The national scope of the week creates the feeling that those who are not taking part are somehow remiss in their duties, as indeed they are. Music is such an important part of cultural education, and its influence is so essential and helpful to human life, that anyone who neglects the opportunity afforded by Music Week to give encouragement to musical progress is neglecting his manifest duty. The churches of the United States feel this to be true and are urging their congregations to observe Music Week as it should be observed. The moving picture industry also is taking the matter seriously, and former Governor Milliken of Maine, secretary of the Motion Picture Theater Producers and Distributors of America, has declared that the motion picture industry in its entirety may be counted on to support National Music Week. Last but not least, the National Federation of Music Clubs and all of the individual clubs in the Federation will do everything in their power to make the week a success.

Musicians, music teachers, singers, instrumentalists, every professional who is earning his living with music, should feel it not only his duty but also greatly to his own interest to get busy and give Music Week his unstinted and enthusiastic support.

There are a great many musicians in this country who scarcely know that there is such a thing as National Music Week and who do nothing whatever for it. If they could realize how much their attitude is costing them in good, hard coin, they would soon wake up to the necessity of keeping alive the goose that lays the golden eggs.

VARIATIONS

By the Editor-in-Chief

Most of the leading orchestral conductors of today, with their peripatetic activities, might say with the poet, "I've wandered East, I've wandered West."

However, it appears that the chief ambition of the baton travelers of Europe, is to head East, to America. Complaint is being voiced abroad that the lure of our dollars depletes the list of conductors steadily available for the musical seasons over there. The plaint is not a new one, but perhaps there is more cause for it now than ever before, what with our post war prosperity, and the present poverty overseas.

It is not only the European conductors, however, who seem to be afflicted with unrest. In this country, too, there has developed recently the intercity temporary exchanging of baton wielders. The symphonic "guests" are on the move constantly, from the Atlantic to the Pacific. Conductors are obsessed with the desire to try themselves out on all the orchestras of the land.

Their purpose may be to gain experience for themselves, to win new admirers, or to reveal the shortcomings of the local leaders. But whatever the reason for the continual restless journeyings of the esquires of the stick, the audiences everywhere are being treated to the sight of many varying conductorial backs and rear shoulder views, and noliens volens, are forced to think about "personalities" and "interpretations." Whether or not the result will be completely beneficial to the public, remains to be seen. It is too soon to measure the total effect of the new movement.

Meanwhile, some of the conductors, like Gulliver, seem to their audiences as gigantic as he did to the Lilliputians, while other conductors take on the diminutive aspect he assumed in the eyes of the Brobdingnagians.

To the observing outsider, the whole situation suggests a Shakespearian thought, paraphrased a trifle to make it fit exactly: "Indeed, the sundry contemplation of their travels wraps us in a most humorous sadness."

Why should the public be told that Toscanini is to receive \$60,000 (so the unverified report runs) for conducting forty concerts of our Philharmonic next season? In what relation do such tidings stand to Toscanini's dignity and talents? Is the dollar sign the true modern measure of artistic worth in this country?

Von Bülow, Levy, Richter, Mahler, Von Schuch, Nikisch, Seidl, Taffanel, Wagner, Berlioz, Liszt, and others, used to do a great deal of conducting in former days, but the public and the critics never knew or cared what fees those gentlemen received. At that time in appeared to be more important to conduct well, than to conduct profitably; more vital to give, than to receive.

If, however, machinistic music is to immortalize contemporary composers, then it is only meet that the fame of contemporary conductors should be determined through the medium of the cash register.

America is versatile. With Better Beethoven Week out of the way, our land at once set about to celebrate National Reindeer Week.

It is difficult for modernistic composers to popularize their music. Why not get Boston to ban it on the grounds of immorality?

And speaking of things popular. The Cleveland Orchestra advertised a "Popular Wagner Program" for April 17. Is not the word "popular" superfluous?

The Portland (Ore.) Oregonian of April 18, reports that when Zimbalist sailed recently from San Francisco, for Honolulu, he desired to have a piano in his stateroom, and the paper's story continues as follows:

"But sir," the steward said, "there will be no room for the piano unless we take out the bed."

"Very well," replied the violinist, "take out the bed; I'll sleep on the piano."

This is a good moment for some tobacco firm to subsidize Mme. Jeritza, who will have to do more or less cigarette smoking in Carmen next season at the Metropolitan.

The "old fashioned, grand" manner of piano playing was the object of an attack by a Boston critic not long ago. Whatever the merits or defects of that

school, it seems, however, to make for preservation of power and energy, and the joy of playing. Last Sunday evening Moriz Rosenthal, verging on sixty-five, and in a philanthropic mood, played at two benefit entertainments, the Associated Music Teachers' League concert, and the Public Gambol of the Lambs Club. Rosenthal began at Carnegie Hall (the League affair) with several pieces, including his own stupendous and brilliant paraphrase of Strauss waltzes; and then he journeyed to the Metropolitan Opera House, where he loosed his technic and temperament anew, in Liszt's second rhapsody, which the pianist tricked out with many touches of his own, including a cadenza with showers of scintillating technical fireworks. Needless to relate, Rosenthal was received with a hurricane of favor by both audiences. The evening before, by the way, he had performed with the Philadelphia Orchestra, in that city, the E minor concerto by Chopin. His delivery of that composition is particularly old-fashioned, being imbued with a shimmering mist of ancient romance, patriarchal delicacy of touch, and antiquated perfection of technic and tone.

Speaking of antique matters, George Bernard Shaw says that he is too old to come to America. Not at all. Our childishness in some matters would make him feel fifty years younger.

Mme. de Stael wrote: "Music revives the recollections it would appease." For instance, thoughts of a father on hearing his daughter perform Nevin's "The Rosary":

"And to think that I paid ten dollars a lesson to have her learn that kind of singing."

In the past six years, this Government has expended more than \$4,000,000,000 on its War and Navy Departments, but not one cent for the fostering or development of our art music. And yet the average American asserts heatedly that our nation is unwarlike and idealistic.

Alice Graham sends us this, from Birmingham, Ala.:

Herbert Witherspoon was honor guest at a recent banquet given by the Alabama Federation of Music Clubs in Birmingham.

The banquet was such a charming success that it had run over time, as banquets frequently do, and there was still to be Mr. Witherspoon's address—the feature of the occasion—and following that, an artist concert, the appointed hour for which was almost at hand.

So Mrs. George Houston Davis, presiding, had to hurry things along, and 'twas thus she introduced Mr. Witherspoon:

"Ladies and Gentlemen, all of you know who Mr. Witherspoon is, and as time is so limited I will dispense with the usual complimentary phrases and tell the following:

"A runaway couple had reached the preacher's house at midnight and were calling up to him from beneath his window: 'Hurry,' they said, 'we want to get married and the old folks are close behind.'

"The old preacher poked his head out of the window. 'Jine hands; now you're hitched; git'—Mr. Witherspoon."

Selina O. Cottlow, mother of Augusta Cottlow, that excellent American pianist, tells us that she has

TUNING IN WITH EUROPE

An idle discussion with some musical amateurs recently led to the setting up of several lists of composers in the order of their greatness. Many people will have no trouble in making up a graduated list of, say, the ten greatest composers, but I must confess that it gave me great trouble. I found myself shifting names up and down, transposing pairs back and forth, unable to decide upon a definite scale of values. Finally, deciding that any such list must be "subjective," I made my criterion not absolute value but personal preference, and put down the names in the order of their indispensability to myself. I know I am taking my life into my hands, but here is the list:

Beethoven
Schubert
Mozart, Wagner
Bach
Chopin
Schumann, Brahms
Verdi
Handel

Looks like a menu, doesn't it? But please note that Mozart and Wagner (or Schumann and

been a regular reader of the MUSICAL COURIER since it started, almost fifty years ago, when she lived in Shelbyville, Ill., "before there were any Augusta, Charles L. Wagner, or L. E. Behymer, all Shelbyville products."

The present leading permanent opera companies of Germany and Austria, recovering from the war, are in Berlin, Vienna, Dresden, Munich, Stuttgart, Frankfurt, Cologne, Leipsic, Hannover, Cassel, Darmstadt, Mannheim, Duisburg, Weimar, Hamburg, Breslau, Bremen. The leading opera companies of the United States, enriched by the war, are in New York, Chicago, and those places visited for short periods by the San Carlo organization.

Mendelssohn's last friend among the famous concert pianists, now seems to have deserted him. Formerly, Paderewski occasionally gave a place on his programs to the Variations Serieuses, or one of the Songs Without Words, but of recent years the Polish charmer has discarded those compositions. Once in a while, De Pachmann used to do the Rondo Capriccioso. Nearly all the great players of former decades, employed the Spinning Song as an encore, and on one occasion, Joseffy and Rosenthal, at a joint recital for two pianos, played the piece together in unison. The G minor concerto is scorned these days even by conservatory students. Sic transit gloria Mendelssohn. Vale!

The National Federation of Music Clubs offered cash prizes for the best setting to Katherine Lee Bates' poem, America, the Beautiful, the composition to serve as a new national song. Four judges decided that of the 961 pieces of music submitted, "none was fully adequate to the inspiring text." That should not have been a determining issue for the adjudicators, considering the fact that the music of The Star Spangled Banner also is inadequate.

At last the musical modernists are being celebrated in a popular song. The composition, just published, is called, You Never Will Be Missed a Hundred Years From Now.

There is only one authentic recorded instance of a musician with a true inferiority complex. Bruckner, whatever his merits as a composer, was a painfully modest and most sweet mannered gentleman. All the world knows that when the Austrian Emperor said to Bruckner, "I wish to reward you. Ask for anything you like," that dear old fellow answered, "Please, Your Majesty, make Hanslick stop writing so unfavorably about my works."

Beethoven objected to some of the salacious subjects which Mozart used in his opera librettos. Little did the moralist of Bonn dream, however, that his own works would survive to be jazzed in Berlin cafés.

Apropos, we came across a book called, Operas Every Child Should Know. The list of contents included Carmen, Rigoletto, Cavalleria Rusticana, and the Ring of the Nibelungen.

LEONARD LIEBLING.

Brahms) are not to be imbibed simultaneously. Nor does their horizontal juxtaposition mean "or." It simply means that they are equally great—beg pardon—indispensable to me.

Come to look at the list again, "great" would do, too. Anyway, if anyone wants to dispute it, let him.

But he must give his reasons, for I have mine (in reserve). And in the absence of cabled protests I shall publish my second ten next week. (Which is even more dangerous.)

One more elucidation: I've left out Palestrina and the modal composers, because (to me) they are exotics. Very beautiful, but don't get under my skin.

Come to think of it, Palestrina did, once. But anyway, there must be an end.

Ernest Ansermet, who just conducted a very enjoyable concert in London, told the reporters how he and the Prince of Wales collaborated in a musical performance in South America. One of the pieces was Brighteyes, and H. R. H. played it on the ukulele, accompanied on the piano by Ansermet.

"Wales" also attended the performance of Honeg-

ger's King David. A lady friend of his was the Reader, and he stayed all through the performance. His interest was said to be platonic.

* * *

An American collector, John Morley, has paid \$10,000 for a single lock of Beethoven's hair. Beethoven's portraits therefore show that he was a millionaire without knowing it. This is lucky for us, for, had he known it (since he wrote for money) he would not have written all those symphonies and string quartets. In which case he wouldn't have been a millionaire.

* * *

Overheard at the box office:

Jewish lady leading small boy by the hand: "How much are the cheapest seats you have left for Kreisler?"

"Twelve shillings, ma'am."

"Hear that, lkey; Now you will practice, won't you?"

C. S.

MRS. MAC DOWELL REPORTS

Mrs. Edward MacDowell has had the kindness to write during one of the breathing spells of her busy life giving us some of the latest news of the MacDowell Association. Three fellowships have been presented to the foundation during the past year, a fellowship consisting of \$3,000, the interest of which is to be used to cover the expense of someone at the colony who might find it difficult to stay long enough to get the real value of it. The interest on \$3,000 means that someone can stay at the colony for six weeks. One of these three fellowships was given as a memorial to a former president of the Massachusetts General Federation of Women's Clubs, Mrs. Baker, of Concord, Mass.; another one by Elizabeth Frothingham, of Tarrytown, N. Y.; and the third by the Thursday Musical Club, of Minneapolis, Mrs. Godfrey, president. Another gift that has come to the colony is the money to build a small fireproof library building. Mr. Humiston is leaving his valuable musical library to the Association. It is a magnificent collection, one of the finest in this country, and a fireproof library building is very necessary. Mrs. Eugene Savidge of New York is building this library, which will hold not only the Humiston collection but also a valuable collection of books left to the association some years ago by Cora Dow of Cincinnati. Money has been given to the association by different people for four more studios—the Sosis Carol Club of New York, the Delta Omicron Sorority, the Florence K. Mixer studio, and the Anna Baetz studio. Mrs. MacDowell has been, as usual, constantly active during this past winter, having played and lectured in nearly fifty places in the interest of the MacDowell Association. She is doing a wonderful work and deserves the gratitude of every music lover in America.

ELIAS M. HECHT

The announcement made in last week's issue of the *MUSICAL COURIER* of the death of Elias M. Hecht will have caused widespread regret not only to Mr. Hecht's many personal friends but to music lovers all over the United States and in many parts of Europe who knew of the great service which he had done to musical art. Mr. Hecht was an excellent musician himself, being a flute player of unusual attainments. Although he considered himself strictly an amateur, he possessed technical facilities on his instrument that would bear comparison with that of professional players. Mr. Hecht was a man of means and organized some years ago the San Francisco String Quartet which was connected with the San Francisco Chamber Music Society and is now known as the Persinger String Quartet. Louis Persinger has been the first violinist of this quartet since its foundation, and its players were selected from the San Francisco Symphony Orchestra. The quartet performed a great many pieces for flute and strings in which Mr. Hecht played the flute part. It made its first trip east in 1922 upon the invitation of Mrs. F. S. Coolidge to appear at the Pittsfield Festival, and later made extended tours across America. Mr. Hecht supported the quartet from the beginning and made it possible for its members to sever their connections with the San Francisco Symphony Orchestra so as to devote all of their time to chamber music. Mr. Hecht did a really great and commendable work in advancing the cause of music, and his passing means a genuine loss to the art life of America.

DESERVING MENTION

Two young women from the Shenandoah Valley of Virginia are so extraordinary that they certainly deserve some mention. Their name is Keyes—Elizabeth and Mary Gertrude—they are sisters, Elizabeth is a soprano and plays the harp; Mary Gertrude is a violinist. But, according to a letter received from

the girls' mother, Mary is also, first of all, "a Rock Analyst—one of only three women doing this work officially. She is assistant to Dr. Henry S. Washington, the internationally known geologist of the Carnegie Geophysical Laboratory, and makes all his chemical analyses of volcanic and other remarkable rocks, etc. She is going to be a volcanologist on her own some day; she is but twenty-three now, and has been on this scientific staff for four years, and for four years before that she was a maker of thin sections for the U. S. Geological Survey, having gone into government service during the world war when she released the man in that laboratory for the army. She comes from a long line of geologists and chemists, and chose a scientific career before she was out of pinafores—so that gave her an unusual opportunity, and she has developed her own initiative in a remarkable and most rapid manner, being already known and recognized in scientific circles in America and abroad for her methods of making difficult thin sections of Roman mortars, etc., and for her chemical analyses of Dr. Washington's investigations. So when she is studying her volcanoes in her upward flight, she can also fiddle à la Nero—while waiting for them to erupt the specimens she will report."

This is quoted from a letter from Mary's mother, who also encloses a prospectus of the children's musical abilities which says that they have been playing together since they were ten years old, and she has a picture of Elizabeth at a little Irish harp and gives some press notices of the girl's performance. A good deal is said about America developing in its own way. If this is not a case of America's developing in its own way we do not know where such development may be sought.

MODERN MUSIC

Modern Music for March-April, 1927, has just been issued. It contains articles by Hugo Leichtentritt, H. H. Stuckenschmidt, Esther Peck, Alfredo Casella, John Redfield, Henry Cowell, Eric Blom and Nicolas Slonimsky. This magazine is conducted by the League of Composers and is always full of interest. There is an article in this issue by Henry Cowell that is particularly timely, entitled *Our Inadequate Notation*. The best of the proposed notations is the one which Mr. Cowell says is used by Mr. Thompson of Los Angeles. This is the system proposed years ago in the *MUSICAL COURIER* in a series of articles entitled *The Perfect Modernist* (since collected in book form and published by the

John Church Co.). Another system proposed by Mr. Cowell is one which he says is used by Oboukhov, the Russian composer. This system consists of crosses for sharps and some other irregular form for flats. It is the same system that is used by Youri Bilstein, cellist and composer. But, as said before, the best system is that used by Mr. Thompson of Los Angeles. It is perfectly simple, the "natural" notes, that is, all of the notes in the scale of C major are on the spaces, all of the other notes are on the lines. This separates the notes by the actual distance that they are musically separated, so that a mere glance at a chord also gives its sound. In other words, a major triad which by our present notation seems to separate the notes by the same space, by this other system makes the major third look wider than the minor third, which, of course, it is by semi-tone.

THE TEN BEST

It is interesting to have our European representative offer, as he has in another place, a list of the world's ten greatest composers or, as he terms it, his personal preference list and those composers who seem to him the most indispensable. How many people will agree with Mr. Saerchinger's list is hard to say. This editor agrees only in part. His preference would exclude Brahms entirely, and would certainly include some of the moderns which Mr. Saerchinger excludes, among them Puccini, Strauss, Debussy, Cesar Franck, Tchaikowsky, Rimsky-Korsakoff, and some others. The trouble with making such an "indispensable" list is that some men who could hardly be termed great have done a few things that are so appealing that one would hate to have them permanently removed from the world's music.

PROFITS AND PROPHETS

At the recent N. F. M. C. biennial convention, one of the speakers again brought out the familiar argument that the radio and talking machines preempt the money that paterfamilias used to spend for the home piano, and for music lessons for the youngsters.

Oh yes; and the coming of the phonograph obliterated concerts, the Aeolian killed organ playing in the churches, the pianolas did away with great pianists, and jazz has brought about the disappearance of classical music.

All this only proves that the panicky prophets of misfortune are always with us.

MUSICAL COURIER READERS

Puffing the Singers

New York.

To the *Musical Courier*:

Do you smoke Lucky Strikes? Ruffo, Johnston, and Martinelli do. So do Schumann-Heink, and Florence Easton.

Last night I consulted the Ouija board and discovered that, had Lucky Strikes existed at that time, they would have been used by Galli-Marie when she created Carmen. Also Minnie Hauk would have used them.

I read recently a letter in which one of your readers says he would like to know Mary Lewis' favorite barber, Raisa's favorite tailor, and quite a few others. May I add to that list Louise Homer's and Anna Case's favorite upholsterers? And does Lawrence Tibbett use Pond's Creams to keep his tones so smooth?

—LEWIS ARMISTEAD.

Thanks!

Columbus, Ohio.

To the *Musical Courier*:

As you use such items in the *MUSICAL COURIER*, I thought that it might be your pleasure to use something about Miss Austral's concert here this week with the Cleveland Orchestra under the auspices of the Symphony Club of Central Ohio. It was a superb concert, one of the finest that I have ever heard, either in New York, Boston or Europe. The *MUSICAL COURIER* is very interesting, the only trouble with it is that it is only half big enough, and does not come often enough.

MRS. B. GWINNE HUNTINGTON,

President of the Symphony Club of Central Ohio.
(The enclosed items have been used.—Ed.)

European Music Festivals

Festivals are being conducted on a large scale in Europe this summer, the principal ones being those at Bayreuth, Salzburg, Frankfurt, Munich and Stratford-upon-Avon. The Bayreuth festival, beginning on July 19 will last a month, the operas to given being *Tristan and Isolde*, *Parsifal* and *Götterdämmerung*. At Munich, at the Prince-Regent Theater, the festival begins on July 26 and lasts a month and includes *Die Meistersinger*, *Parsifal*, *Tristan and Isolde* and *Götterdämmerung*. At the Residence Theater in Munich the Mozart festival will be held at the same time and will include *Figaro's Hochzeit*, *Die Zauberflöte*, *Don Giovanni*, *Così fan tutte* and *Die Entführung aus dem Serail*. At Salzburg the festival is being held during August, and there will be Mozart performances and concerts of the Vienna Philharmonic Orchestra under Richard Strauss, Franz Schalk, Bruno Walter and Clemens Krauss,

and there will also be performances of Everyman, Shakespeare's *Midsummer Night's Dream* and Schiller's *Kabale und Liebe*. At Stratford-upon-Avon the festival is to be held from July 11 to September 10, during which time there will be performances of *Hamlet*, *Tempest*, *Macbeth*, *Much Ado About Nothing*, *King Henry V.*, *Twelfth Night*, *Anthony and Cleopatra*, *Taming of the Shrew* and *She Stoops to Conquer*. There is to be an International Musical Festival at Frankfurt in May, not to be confused with the week of music to be given by the International Society for Contemporary Music in Frankfurt beginning June 30; and there will be festival plays at Heidelberg during July and August. There is also to be a music festival in Frankfurt from June 11 to August 28, during which the following operas will be given: *Fidelio*, *Rheingold*, *Walküre*, *Siegfried*, *Götterdämmerung*, conducted by Klemens Krauss, and *Dr. Faust*, *Busoni*, and *Die Frau Ohne Schatten*, *Ariadne*, *Salome*, *Elektra*, *Intermezzo* and *Rosenkavalier* by Richard Strauss, conducted by the composer, and orchestral concerts conducted by Willem Mengelberg.

William Murdoch Concertizing in Europe

William Murdoch, Australian pianist, who has heard in America in concert last year, has been concertizing in Europe this season, and has only recently returned to London, where he has been a prominent artist in the Beethoven Centenary Celebration, having played at eight concerts during the week.

Mr. Murdoch returned with glowing press notices of his success in the various centers of Middle Europe, where he had appeared. In Buda Pesth, he was proclaimed by the *Pesti Naplo* "an absolute master of his instrument." In Vienna, the *Tagezeitung* cited his playing of Mozart as the proof of "a nature full of poetry." In Cologne, Munich, Leipzig, Dresden, Hamburg, and Berlin, his virtuosity coupled with his mastery of expression and beautiful tone, led the critics to pronounce him a remarkable pianist. His group of modern compositions, especially, captivated "by the sensitive and poetical perception displayed by the artist," according to the *Munchener Neueste Nachrichten*. "Great strength of passion and deep feeling such as one rarely meets nowadays in the world of artists" was the finding of the *Berlin Allgemeine Musikzeitung*.

Mr. Murdoch will visit the United States next season on his way to Australia, where he has been booked for a tour.

Reception to Mr. and Mrs. Josef Adler

William S. Brady gave a reception at 137 West 86th Street to Mr. and Mrs. Josef Adler on April 24. A large number of guests were present, among them some of the most distinguished of New York's musicians.

Hertz Reengaged for San Francisco Symphony

The Musical Association of San Francisco has reengaged Alfred Hertz as conductor of the San Francisco Symphony Orchestra for the next three years.
C. H. A.

BACH CROWDS BEETHOVEN OUT OF LONDON HALLS

Easter Festivities Follow Hard on the Centenary Celebrations—Several Concert Series Close—Siegfried Wagner's Visit—Beecham Rediscovered Mozart—The Flonzaley Quartet Warmly Received—A Dazzling Pianistic Star

LONDON.—The last fortnight has been open season for choral societies, for Easter, which is practically synonymous with Bach in this country, has followed so closely on the heels of the Beethoven celebrations that there has been no break in the flood of oratorio concerts. In fact the performance of Bach's St. Matthew Passion, by the students of the Royal Academy of Music, under the direction of Sir Henry Wood, all but overlapped Beethoven's Missa Solemnis.

This wonderful Mass, given under the direction of Sir Hugh Allen, formed the last concert of the Royal Philharmonic series for the year. In order to do the work justice in the matter of space, it was given in the Albert Hall—the first time, it is said, that the Society ever appeared there—and the result was stupendous. The Philharmonic and Royal choral societies joined forces for the evening, and it can be safely asserted that no body of singers outside of England can surpass or perhaps even equal, them for sheer beauty of tone.

In spite of Sir Hugh's rather straight-forward conducting, bad acoustics and, with two exceptions, no more than passable soloist, the huge audience waxed enthusiastic. While after the Choral Fantasia, which followed, its enthusiasm broke forth in unstinted applause.

At the Queen's Hall an even more enthusiastic, though necessarily smaller, public greeted Hermann Abendroth when he conducted the first and ninth symphonies recently at one of the London Symphony Concerts. This blond Teuton giant, who has caught on in London so rapidly, repeated his former success in full measure, and as has become usual with Beethoven concerts, the house was full.

If among the composers Beethoven has the greatest drawing power, Bach runs him a close second. There have been performances of the St. John Passion, notably that of the London Choral Society under Arthur Fagge; of the St. Matthew Passion, including one in Westminster Abbey; and the B minor Mass by the Oriana Choir and the Bach Cantata Club, besides innumerable shorter masses, oratorios and cantatas in all the smaller concert halls and churches. For example, Dorothy Silk, one of England's most popular oratorio singers, gave a Bach chamber concert, consisting of arias from various cantatas, accompanied by a string quartet, double bass, flute, oboe, oboe d'amore and piano. There will, of course, be some Handel added to this sea of Bach, for Easter without the Messiah would be unthinkable, while, just to show that there are no hard feelings, Elgar's Dream of Gerontius has been performed, and the Glasgow Orpheus Choir made two appearances in London, the first since their return from America.

GROWING APPRECIATION OF SCHUMANN

Easter has had no influence, however, on the symphony concerts, which, on the other hand, are having a very good influence on musical culture in a quite unexpected direction. Namely Schumann, who, as a symphonist, has been considered extremely dull, is steadily coming into his own. It is a far cry from the reception given Bruno Walter's charming interpretation of the B flat major symphony last autumn, when the public was merely polite and one critic advised him not to try to put new life into anything as dead as Schumann's music, to the enthusiasm displayed after Ernest Ansermet's recent conducting of the second symphony (C-major) in Albert Hall, shortly after Beecham's brilliant resurrection of the third (E-flat). The work had not been played in London for twenty years and many of the orchestra members had never even seen the score. Contrary, however, to all expectations of the musical cognoscenti, the audience not only burst into spontaneous and prolonged applause, but many of them shouted their approval.

The occasion was the next to the last concert of the National Concerts series organized by the British Broadcasting Company. Handel's lovely B minor Concerto Grosso, op. 6, opened the program which also included Balakireff's Tamara, Ethel Smyth's On the Cliffs of Cornwall, and the second suite of Ravel's Daphnis and Chloe. Ansermet's enthusiastic and musically conducting brought him a great public success and a glowing press.

BERNARD SHAW LISTENS TO SIEGFRIED WAGNER

Unfortunately the same cannot be said of the conductor of the last concert. Siegfried Wagner, who was evidently intended to close the series with a grand climax, was awaited with unusual eagerness. More than one Londoner in the audience, including Bernard Shaw, had been present fifty years ago when his father conducted in Albert Hall, and the atmosphere of the great crowded hall was charged with emotion. The audience, as a whole, was evidently thoroughly satisfied with what they heard, for the enthusiasm increased from stormy applause after the Rienzi overture, which opened the concert, to a veritable cyclone, such as has seldom been equalled, after the Meistersinger overture, which brought it to a close. Even Siegfried's own orchestral prelude, The Sacred Linden, played for the first—and undoubtedly last—time in England, was unable to disturb the steady crescendo.

But all this had no effect on many hard hearted critics who would speak their minds, and those minds harbored scathing opinions of Wagner the Second, both as a composer and conductor. That even "father" would have called The Sacred Linden "Kapellmeistermusik," and that the son is unworthy of the Siegfried Idyll, written in his honor, are two of the not unfriendliest remarks. Verily, it is hard to be the child of a great parent.

MORE EMOTION

Another emotional occasion (whoever said the English are cold?) was the last Queen's Hall Symphony concert, when, so far as anyone yet knows, Sir Henry Wood and the Queen's Hall Orchestra bade a final farewell to musical London. The orchestra never played better than on this occasion, and that, combined with an interesting program and Nicolas Orloff as soloist, made the concert a memorable one.

Still another series is coming to a close, namely that of the London Symphony Orchestra, and Sir Thomas Beecham is conducting the last two concerts. He nearly always manages to bring out some unknown Mozart symphony and prove that it is almost as good as the popular ones. Thus, on the April 11th program he gave the C major symphony, No. 34, with such fine perception, feeling and enthusiasm that one wonders why it has not been done before. Delius's

Sea Drift, on Walt Whitman's poem, which followed, is a listless sweetness, long drawn out. Berlioz' stupendous Te Deum, with Walter Hyde as soloist, closed the program on an exalted note.

THE FLONZALEYS IN LONDON

Chamber music has come to a complete standstill for the holidays. Albert Sammons and William Murdoch have finished their series of Beethoven sonatas; the Flonzaley Quartet paid a flying visit to London, and were most cordially welcomed by the public and critics; Joseph Szigeti and Max Pirani, the fine pianist of the Pirani Trio, played a delightful program for The Music Society, the novelty of which was an interesting sonata by Roussel (A major, op. 28); the New Philharmonic String Quartet brought out Arnold Bax's new string quartet in three movements; and the London Contemporary Music Center gave a delightful program for chamber orchestra.

Vivaldi's Concerto Grosso, in MS., edited by Anthony Bernard, who conducted, was followed by a Concertino of Lennox Berkeley. It is a tuneful, clever little piece and well made. While lacking in weight and originality, it is nevertheless promising for a young man who seems to be still in his teens. Prokofiev's Overture on Jewish Melodies, Honegger's Pastoral d'été, which is full of charm and spontaneous sentiment, and not confined to mere impressionistic platitudes as is usual with modern "pastorals," and Peter Warlock's Capriol made up the rest of the program. Capriol is a series of old dances dressed up in modern fashion, an easy form of composition which is certain of success if the original pieces are sufficiently good. In this case they are very good indeed, and were so successful that the last three had to be repeated.

A BRILLIANT NEW PIANIST

A new star has risen in the pianistic world, that threatens to eventually outshine the virtuosos who are now sparkling so brilliantly. His name is Vladimir Horowitz and his accomplishment proved to be even greater than was promised by the rumors which trickled over from the continent. He recreates as he plays, and there is not a note that is not given its full value. This fine musical feeling, coupled with a technique that, even in these days, is astonishing makes for performances that hold the hearer spellbound.

Recitalists have been fairly scarce of late; Frederic Lamond, Jan Smeterlin, Nicolas Orloff, José Iturbi and Claudio Arrau are among the pianists most recently heard. Plunket Greene figures most prominently among the singers, while Isolde Menges is practically the only violinist who has braved the musical indifference of a holiday-minded public. The railroad stations are covered with enchanting pictures of what an Easter landscape ought to be like—but isn't—and even this scribe is being lured, ostensibly by a "music" festival, to Bournemouth on the Sea. C. S.

Horace Stevens, Well Known Singer from Australia

Horace Stevens, who appeared with success on April 21 as soloist with the New York Oratorio Society in a performance of the Bach B Minor Mass, was born in Windsor, Victoria, Australia. At the age of seven years he became a chorister at All Saints Church, St. Kilda. He sang in the choir at the opening service of St. Paul's Cathedral, Melbourne, and retained his soprano voice until reaching the age of seventeen years and three months. For six years of his service he was soprano soloist and during this time he sang the Youth's part in Elijah with many celebrated visiting artists, including the late Sir Charles Santly and the late Janet Patey. Upon losing his treble voice he accepted the position of choirmaster at Christ Church, South Yarra. During the two years in which he occupied this position he subjected his voice to severe strain by singing with either boys or men. Despite this, his bass voice developed with such rapidity that in less than six months he was sharing the solos with the professional bass. At the end of two years he returned to All Saints Church as bass soloist. Shortly afterwards he was appointed lay clerk at St. Paul's Cathedral, Melbourne, where he remained until leaving Australia for the war, early in 1916, a period of eighteen years. He also sang at many of the leading concerts in Melbourne and other cities. His time in these days, however, was not wholly occupied with music. He was the son of a dentist, and became apprenticed to his father. He qualified and practiced as a dentist for nearly twenty years, and was a clinical instructor at the Australian College of Dentistry and Dental Hospital, affiliated with the University of Melbourne. He gave clinical demonstrations and read papers before the Dental Congress of Australia. He also found time for sport, and was champion sculler of Victoria, retaining the title until the age of 35, when he retired undefeated. As an oarsman he won in pairs, fours and eights up to championship class, and had forty-two wins to his credit.

After service in the Great War, in France and Belgium, he was invalided to England. Shortly after the Armistice he made the acquaintance of Sir Henry J. Wood, who heard him sing, and advised him to remain in England and devote himself entirely to music. He made his first appearance in London at Queen's Hall with Sir Henry Wood and the New Queen's Hall Orchestra on September 29, 1919, when he sang Wotan's Abschied, and on November 5 he appeared in Elijah at Birmingham (again under Sir Henry's baton), when critics declared him the successor in the part of Elijah to Sir Charles Santly. He soon became well known as an oratorio singer, and since then has sung at the great English Festivals and has a large clientele including the leading choral societies of Great Britain.

Newark Music Festival

The thirteenth season of the Newark Music Festival will be held at the Sussex Avenue Armory on Monday, Tuesday and Wednesday, May 2, 3 and 4. On the first day, Amelia Galli-Curci, Manuel Berenguer and Homer Samuels will be the soloists. Lucille Chalfant and Lawrence Tibbett are scheduled for the second day, with Kath-

NEWS FLASH

Muzio Sensation at La Scala

(Special cable to the Musical Courier)

Milan.—Scala, April 23, another sensational triumph for Claudia Muzio. Sings Tosca. Jammed house. Marvelous interpretation. Portrayal majestic. Incomparable artist. Second act impressive and touching. Visi d'Arte sung sublimely. Genuine prolonged ovation in open scene holds up action. Many recalls end of opera. Enthusiastic audience loath to leave. (Signed) BASSI.

ryn Meisle and Moriz Rosenthal appearing as the attractions for the last day. Other than the soloists there will be orchestral and choral numbers, C Mortimer Wiske being the musical director.

Isadore Freed—Pianist—Composer—Conductor

The past few months have been busy ones for Isadore Freed. On February 21 he gave a recital of modern music at Elkins Park, playing a program ranging from Debussy and Scriabine to Bela Bartok, Ernest Bloch and Arnold Schoenberg. On February 26 he conducted the orchestra and choral society of the Y. M. and Y. W. H. A. of Philadelphia in concert; March 4 he appeared in recital in Brooklyn, N. Y., and on March 17 he gave an all-Chopin program in Newark, N. J. The Philadelphia Society for Contemporary Music introduced a suite for viola and piano by Mr. Freed at its second concert on March 25. The composer played the piano part and Henri Elkan was violist.

Lisa Roma Sings at Atlantic City

Lisa Roma sang on Easter Sunday evening in the Blenheim Exchange, Atlantic City. The program was given by the Marlborough-Blenheim Quartet, Leo Sachs, director, and included a violin solo by Abram Goldfuss, a piano solo by Rudolph Hildemann, a cello solo by Leo Sachs, and two vocal groups by Miss Roma, the first being an aria from La Tosca, and the second, songs by Dvorak, Mednikoff and German. Miss Roma was enthusiastically received.

Helene Romanoff Pupils in Recital

A large audience gathered at the Steinway Salon on April 3 to hear a recital by pupils of Helene Romanoff. Following the interesting program which was presented by these well trained singers, a reception was held by Mme. Romanoff at her studio to which a number of distinguished guests were invited. The dance selections referred to in last week's issue were given at the reception and not at the recital.

Edwin Grasse Artist in Recital

Alice Ives Jones, violinist, appeared in recital at Rumford Hall on April 22, presenting a program of numbers by Beethoven, Mendelssohn, Bruch, Grasse and Kreisler. She was assisted at the piano by her teacher, Edwin Grasse, who is well known for his versatility as a musician, having made numerous appearances as violinist, organist, pianist and composer.

Shuberts to Produce Patience

The Shuberts are to produce another Gilbert and Sullivan operetta, Patience, which will open in New York about May 23.

OBITUARY

MRS. PAULA WOLFSOHN

Mrs. Paula Wolfsohn, widow of the late Henry Wolfsohn, founder of the well known Wolfsohn Musical Bureau, died suddenly on April 20, at the Hotel Berkeley in this city.

Mrs. Wolfsohn took an active part in the business started by her husband, and her executive ability, tact, and personal charm were important factors in the success of the enterprise. The Bureau managed the first American tours of Rosenthal, Kreisler, Rachmaninoff, Elman, Schumann-Heink, and other noted artists.

After the death of Henry Wolfsohn, in 1909, Mrs. Wolfsohn continued her interest in the Bureau until 1911, when she retired. Of late years she has spent much of her time attending concerts and opera.

Mrs. Wolfsohn is survived by a daughter, Mrs. George W. Hammersley, of New York, and by two sisters, one living in Detroit and the other in Bremen, Germany. Mrs. Wolfsohn was a sister of the late well known composer, Gustave Kerker.

KARL PROHASKA

VIENNA.—Karl Prohaska, a Viennese musician, beloved both as man and artist, died here, after long and severe illness, at the age of fifty-eight. Born at Mödling, near Vienna, he studied piano under Anna Assmayer and Eugen d'Albert and theory under Krenn and Eusebius Mandyczewski. He was a faculty member of the Strassbourg Conservatory in his early years and later conductor of the Philharmonic Orchestra in Warsaw. In 1908 he was appointed professor of piano and theory with the Vienna State Conservatory. Among his compositions, the most successful were Frühlingsfeier, after Klopstoks ode; Pierrot Lunaire (based on the same poems as Schönberg's work of that name); a choral work, Der Feind; several symphonic and choral compositions, and an opera, Madeleine Guinard, which was produced with some success. P. B.

LAURA SEDGWICK COLLINS

Laura Sedgwick Collins, well known composer, passed away on April 20 at the Knickerbocker Hospital in New York at the age of sixty-eight. Miss Collins was a daughter of the late General John Fletcher Collins.

CHICAGO

CHICAGO.—The week of April 17 has been a busy one in musical Chicago. Not only has this city harbored the thousand delegates and visitors of the National Federation of Music Clubs, but also concerts and recitals have been more numerous than in the last few weeks.

Easter Sunday brought forth the last concert this season of Galli-Curci, who invaded the enormous Medinah Temple with her exquisite art; Benno Moiseiwitsch, who, after an absence of several seasons, was greeted by an immense house at the Studebaker; the glee club of the University of Notre Dame, at Orchestra Hall, and Jacques Gordon and his String Quartet, at the James Simpson Theater under the auspices of the Library of Congress and Elizabeth Sprague Coolidge Foundation.

GALLI-CURCI

The Galli-Curci concert was given for the benefit of the Home Club for Working Mothers. Although the weather was magnificent for Easter Sunday, many forsook a ride in the country, or a walk through the park, to listen to the songs of the ever-popular coloratura, who was found at her very best, and who scored another huge success at the hands of her innumerable admirers who crowded the huge hall from pit to dome. Her program was well built to suit all tastes and rendered in her incomparable art. The singer was ably seconded by Homer Samuels, who performed in the dual capacity of accompanist and pianist, playing several small pieces after the intermission, and his rendition of these caught the fancy of the public, which insisted upon an encore.

GORDON STRING QUARTET

Jacques Gordon, first violin; John Weicher, Jr., second violin; Clarence Evans, viola, and Richard Wagner, cello, forming the personnel of the Gordon String Quartet, played the following at their recent concert quartet, op. 70, by Gretchaninoff; Euheim's quartet, and Mozart's quartet in B flat.

BENNO MOISEWITSCH

Moiseiwitsch made such a deep impression when he appeared in Chicago a few seasons ago that the Studebaker Theater was jammed at his first appearance here this season on Sunday afternoon. Heard for the purpose of this review in his second group, which included Ravel's *Jeux d'eau*, Debussy's *Minstrels*, Stravinsky's *Etude*, Ibert's *Le petit ane* and Rachmaninoff's *Prelude in B minor* and Pre-

lude in B flat major, Moiseiwitsch disclosed anew his incomparable technic, which permits him to play each number with perfect accuracy. His interpretation charmed the mind, while his tone, delicate in pianissimos and virile in fortissimos, delighted the ear. A stupendous success at the hands of a musical audience made up mostly of local pianists and their friends, was a just token of appreciation for remarkable piano playing.

NOTRE DAME UNIVERSITY GLEE CLUB

The glee club of Notre Dame University appeared at Orchestra Hall on Sunday afternoon and sang under the direction of Dr. J. Lewis Browne. The various songs were sung with great nobility and eloquence of tone, the most enjoyable being a ballad and chorus, "Come With Me to Romany," from the pen of Dr. J. Lewis Browne, noted composer and organist. The number, written in a humorous vein, caught the fancy of the listeners who were not slow in showing their appreciation by salvos of plaudits at its conclusion. The program was directed by Dr. Browne and Joseph Canasanta. The Notre Dame glee club does not only sing notes; it sings with great intelligence, every inflection having its own meaning. Worthy of notice was the beautiful contrast between lofty pianissimos and beautiful fortissimos generally built in a crescendo manner that made the climaxes doubly forceful. The concert was well attended and the Choir Guild of St. Patrick's Church, of which Dr. Browne is the able choirmaster, benefitted by it.

THE APOLLO MUSICAL CLUB

The final concert of the season by the Apollo Musical Club is reviewed in another part of this paper, as it was given as one of the big events of the National Federation of Music Clubs' biennial.

WOMAN'S SYMPHONY ORCHESTRA OF CHICAGO

The Woman's Symphony Orchestra of Chicago brought Ethel Leginska to this city as guest-conductor and soloist. Leginska's directing of the Woman's Symphony Orchestra may be regarded as one of the most important musical events of this season. Glowing reports have often been published in the *Musical Courier* regarding Leginska's conducting, but it was the first time that we had an opportunity to visualize what a woman of brains can accomplish with a stick, even with an orchestra that has as yet a few amateurs in its personnel. Mme. Leginska is not only a great pianist, but she well deserves the appellation of "super-woman" and by her conducting she brought us to the highest pitch of enthusiasm. A practically sold-out house welcomed her and the Woman's Symphony Orchestra on April 19 at the Goodman Theater. With but one week of rehearsals, Leginska shaped the Woman's Orchestra to meet her most minute demands. The program was opened with a beautiful reading of Weber's *Overture to Euryanthe*. Mme. Leginska had her players practically on their toes, and though here and there one or two of the young women dragged, they were quickly brought to order by a single motion of the conductor. Thus what could have been a serious mishap passed unnoticed, so well had the conductor drilled her forces. The orchestra played the overture brilliantly, after which a tempest of applause broke forth from every corner of the house, and Leginska, after coming back some seven times, finally motioned to the young women to stand up and share in the enthusiasm of the listeners. The second number was the Mozart concerto in A major for piano and orchestra, Leginska playing the piano part and directing the orchestra. This is nothing short of a tour de force—not because other conductor-pianists have not done the same in the past—(Gabrilowitsch, Ganz, Rachmaninoff and many others have played a concerto and directed it at the same time; Ysaye and other violinist-conductors have done the same, but with professional orchestras.) This is not to say that the Woman's Orchestra of Chicago is not a good instrument, but it is a new orchestra, one that does not seek comparison with the Chicago Symphony, the New York, the Detroit, or any of our great orchestras. Thus Leginska took a big chance and came out of the ordeal

with flying colors. She played the piano beautifully. Her rendition of the concerto was exquisite and the orchestra gave her, under her own command, splendid support, the accompaniment leaving but little to be desired.

After the intermission, the Beethoven fifth symphony, the real piece de resistance of the concert, showed Leginska at her very best as a conductor of the first order. Worth singling out were the wonderful pianissimos that she got out of the orchestra—better pianissimos could really not be rendered by a virtuoso orchestra, and had the work of the brass been of the same high standard as that of the rest, the interpretation given the fifth symphony could have been compared favorably with others we have heard in other seasons in Chicago. The balance of the program was not heard by this reporter. It consisted of Ildebrando Pizzetti's *Suite for Orchestra* and the Tchaikovsky *Marche Slav*, which concluded the program. Though much space has already been taken to review this concert, it opened such an era for the Woman's Symphony Orchestra of Chicago as to presage hereafter for this new and deserving organization many successes in years to come. Could not a Chicago philanthropist be found who would open his purse strings and help the Woman's Symphony Orchestra to bring Leginska to Chicago several times during the year. She would quickly put the orchestra, if not on a paying basis, at least on a most artistic one—not forgetting that Richard Czerwonky, who generally directs the orchestra, has done wonders with his forces. Nevertheless, a woman's orchestra should be directed by a woman, and it should be made up solely of women. Chicago does not need any other orchestras, it has the famous Chicago Symphony which fills the bill. But Chicago wants a woman's orchestra—one that will not compete with the Chicago Symphony but one that will bring out many novelties by American composers, novelties that could not be given by the Chicago Symphony. The Chicago Symphony is doing a great deal for American composers, yet in a twenty-eight weeks' season one cannot expect an orchestra to present American works all the time. However, a woman's orchestra could have one composition in each of its concerts. The Woman's Symphony Orchestra of Chicago can expect a bright future as the coming of Leginska has made Chicago speak more than ever about it. She has placed it on the musical map, not only of this city, but of America.

CHINESE OPERA

Martin Franck, who has been a constant reader of the *Musical Courier* for the past forty-odd years, recently heard a Chinese performance in a South Side Theater of Chicago, and reported it for this paper as follows:

"There is war in China, but that fact has no effect on Chinese opera being given on the South Side in Chicago. Anyone having a hankering for the Occult and mysterious of Oriental lore can have that desire fulfilled by attending the performances.

"A very capable organization is giving the same, and in every respect it is unique and interesting. The performances seemingly have no beginning and no end, so it makes little difference when you arrive and you witness what apparently is a continuous show.

"The orchestra of about ten men is situated on a raised platform on one side of the stage, and Chinese fiddles, tam-tams, Chinese bird whistles, and other seemingly noise-producing instruments are used. They form a continuous accompaniment to the singer and actors. The music is exceedingly weird, and jazz and syncopation can be heard in its most malignant form.

"The property room is an open one, situated on the other side of the stage, and the property man is continually busy placing draperies and other paraphernalia used for the different acts right on the open scene during the performance. The female performers are, in the main, celestial beauties, and the costumes are very rich and colorful. The character portrayed by the star seemed to be a Chinese Violetta in *La Traviata*, and during her act she is obliged to faint about six times. There is no applause and no demand for encores. Whether there are rules against the same the program does not state. Refreshments during the performance are supplied by attendants, lichee nuts, preserved ginger and other Chinese delicacies are continuously being eaten, but the audience never seems to lose the trend of the play.

"There is no 'Golden Horse Shoe' a la the Metropolitan Opera House in New York City, but in the boxes were the Hop Lungs, the Tong Lees Choco, Mein Froos and other notable celebrities of the elite of Chinatown."

Mr. Frank also brought us the program, which he said contained the synopsis of the opera, but as it was written in Chinese characters we could not make head nor tail of it. Perhaps some day we may publish it in these columns.

THE WESSELS AT HOME

This office acknowledges with thanks a card from Mr. and Mrs. Frederick J. Wessels, which bears the inscription "At home after April 20, 1927, Upalong Hill Road, Saratoga, Cal." On the same card there is a picture of the beautiful home that the Wessels have just built in California, where the former manager of the Chicago Symphony Orchestra has retired after many years of labor in behalf of the Chicago Symphony, which orchestra, under his management has reached the place it now occupies in

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the musical world. It was Frederick J. Wessels who discovered Henry E. Voegeli, the present business manager and treasurer of the Orchestral Association, and though Mr. Voegeli has many ideas of his own he thought enough of those of his predecessor to follow them for the good of the Chicago Symphony Orchestra. Should we make a trip some day to California, Saratoga will be placed on our itinerary.

HAROLD HENRY HERE

Among the many visitors who came to this office this week was Harold Henry, eminent American pianist, who was on his way West to fill several concert appearances.

CHICAGO MUSICAL COLLEGE NEWS ITEMS

Pearl Walker-Yoder, soprano, and artist-pupil of Herbert Witherspoon, was guest soloist with the Buena Memorial Presbyterian Church Choir on Easter night in a sacred concert under the direction of Dr. Wesley LaViolette, also of the College faculty. Mrs. Yoder sang the obligato parts in Schubert's The Omnipotence and Rossini's Inflammatus from The Stabat Mater.

Lillian Rogers and Mary Wharton, former students of Alexander Raab, presented a beautiful two-piano program at Cunningham Hall, at Belhaven College, Jackson, Miss. The newspaper reports were lavish in their praise of these two splendid young artists.

Arlene Durkee, mezzo soprano, student of Herbert Witherspoon, sang at the Portage Park Theater on April 16 at the gala performance of the week.

Mrs. J. Archer Hervey, soprano, artist-pupil of Graham Reed, gave a song recital on April 21 at The Athenaeum, assisted by Raymond Albright, violinist, with Carl Baumann at the piano.

FREDERICK GUNSTER IN CHICAGO

Frederick Gunster, distinguished American tenor, and a life member of the National Federation of Music Clubs, was another visitor to this office during convention week. Mr. Gunster, always very modest, had nothing to say about himself, yet we were able to find out that next fall he will give a recital in Town Hall, New York, and a few days later he will repeat the recital in one of Chicago's most exclusive downtown concert halls. Mr. Gunster also gave us the information that this was the fifth convention he had attended and that he enjoyed his sojourn in Chicago immensely, renewing many old acquaintances and making many new ones.

LUSK RECITAL PLEASES EVANSTON MUSIC LOVERS

Under the auspices of the American Legion, Evanston Unit, Milan Lusk, internationally known violinist, was presented in an attractive program at the Evanston Woman's Club on April 5. A representative and good sized audience gave the young artist an enthusiastic reception. In his opening group of classical compositions by Smetana and Daquin, Lusk played with a fine sense of rhythm, impeccable technic and beautifully shaded tone. In his later offerings, particularly in the Rondo Capriccioso by Saint-Saens, he added a fire and abandon in his playing which fairly thrilled the audience.

FRANK WALLER HERE

Frank Waller, distinguished conductor, paid a visit to this office this week on his way to the Southwest.

MENDELSSOHN CLUB'S FINAL CONCERT

The final concert of the Mendelssohn Club for this season took place at Orchestra Hall on April 21, with Marguerite D'Alvarez, contralto, as soloist. Calvin Lampert, who is the conductor of the Mendelssohn Club, may well be pleased with the great success scored by his organization this season. He has trained his men so well that the attacks are always precise, and his choir sings with virility, understanding beauty of tone and excellent enunciation, not to mention impeccable phrasing.

Marguerite d'Alvarez, who counts an army of admirers in Chicago, sang gloriously the aria, My Heart at Thy Sweet Voice, from Samson and Delilah, an opera in which she has often been heard at the Auditorium. So well did she sing that the public insisted on an encore, which was Chausson's Les Papillons, also superbly sung; this aroused the public again to the highest pitch of enthusiasm. D'Alvarez is a favorite and by good reason.

AMERICAN CONSERVATORY NOTES

Leo Sowerby, of the Conservatory faculty, has accepted the position as organist at St. James Episcopal Church, his duties to begin May 1.

Louise Hattstaedt Winter, of the vocal faculty, was soloist at the special service at Temple Shalom on Friday of last week. Mrs. Winter was also the soloist at the closing concert of the Chicago Philharmonic season on April 17.

The chorus choir of the Englewood Christian Church, under the direction of John T. Read of the vocal faculty, sang The Stabat Mater, Rossini, on Good Friday.

Pearl Appel, of the piano department, presented her pupils in recital, April 23.

COLLINS TO GIVE CHICAGO RECITAL

Edward Collins will give his annual Chicago recital, Sunday afternoon, May 1, at the Playhouse, under the direction of Bertha Ott. Mr. Collins will play classic and modern works, among the latter being several of his own compositions.

Mr. Collins was engaged by Mme. Schumann-Heink for her Pittsburg, Pa., concert on April 20.

MARSHALL FIELD CHORAL SOCIETY

The Marshall Field Choral Society celebrated its twentieth birthday with a concert given before a large and enthusiastic audience at Orchestra Hall, April 22. Founded in 1907, the Marshall Field Choral Society has seen its membership increase each year, and likewise the perfection in the presentation of each concert. It seems remarkable, to say the least, that one of the largest mercantile houses in the world should have an amateur organization which can compare most favorably with any of the leading choral societies in America. The chorus opened its program with a rousing performance of Schaefer's God of Our Fathers, which opened the first program of the choral society twenty years ago. We were present at that concert and were surprised then that amateurs could do so well. Today, reporting the concert that took place on Friday evening, we judge the Marshall Field Choral Society as a body of professional singers, and as such it must be highly complimented for the high average obtained in the last few years. The next number, Dunn's It Was a Lover and His Lass, was followed by a Lullaby by Elgar, which could have been repeated so prolonged was the applause. Then came a song

by Christiansen—Hosanna—which, sung a capella, revealed the chorus at its very best. The voices blended to perfection and each department is efficient; thus, as an ensemble, the Marshall Field Choral Society stands today unique in this city. The sopranos sing as well as the contraltos, the bass and baritones as well as the tenors, and the attacks are precise, the shading well thought out and the climaxes so well built that there was not a moment of monotony throughout the well prepared program. With Huhn's I Know that the Lord Is Great, sung with massive tones, the first group came to an end, and it is solely upon that group that this review is written, as duty elsewhere made it imperative for us to leave the hall after listening to Mme. A. Davis Wynne sing the Verdi O Don Fatale. Mme. Wynne has a voice of beautiful texture, even in all registers, as solid as the Rock of Gibraltar and used with marked ability by its possessor, who made a decided hit.

Before closing this report, words of praise must be set down for Thomas A. Pape, conductor of this chorus of 200 voices, which under his baton sang gloriously. That he had well drilled his corps of singers was demonstrated by the results obtained without any jesticulation on his part. As a matter of fact, Mr. Pape is one of the most modest conductors that we have seen on the stage of Orchestra Hall. He does not wave his arms to ask big tones from his forces; he uses his left arm discreetly and having at rehearsals expressed his desire, his right arm indicates only his most minute demand and the spectators are not disturbed by contortions. Mr. Pape has also taught his singers that a choral society must sing true to pitch even in a capella, and there was not a single deviation to mar the excellence of the performance. The Marshall Field Choral Society has also been told that good English enunciation makes for better enjoyment of a concert, and though 200 human voices were singing, it was easy to make out the words without resorting to the printed program. A very good concert that reflects credit on the conductor and on the Marshall Field contingent!

SYMPHONY CONCERT

Beethoven's ninth symphony was given a performance as the last program of the Chicago Symphony Orchestra, and the manner in which it was rendered by a chorus drilled by William Boeppler and the Chicago Symphony Orchestra may be set down as the acme of perfection. The Chicago Singverein, of which Mr. Boeppler is the conductor, had been chosen by Frederick Stock, conductor of the orchestra, to sing the chorus of the symphony, and the choice was a most happy one as the singers knew their business, and tenors and sopranos soared to highest altitudes while they were not afraid to volplane toward the low domain of baritones and basses. The massiveness of their tone was only matched by the exquisiteness of their pianissimos. Here is a choral society which can sing true to pitch, and this is so rare nowadays that mention is here made to congratulate the Singverein as well as its able conductor, William Boeppler. Frederick Stock, who conducted the symphony from memory, as he does everything else, long ago has risen to stardom. That Stock is not yet a prima donna conductor is due to his seeming modesty. Perhaps he is not as modest as one is made to believe, yet there is never outside of his own community sufficient glamor around his name to assure him international fame; and to those who really know, Stock is one of the big men of the day in the musical world. Even though this was the last concert of the season, space forbids a long analytical report. To pile superlatives upon superlatives seems superfluous. It has been a long time since the ninth symphony has been played in Chicago. It will also be a long time before we hear it as well performed as on this occasion. The fine reading of the Ninth Symphony will stand as a monument in the glorification of the Chicago Symphony and of its distinguished and able conductor, Frederick Stock.

The soloists had been well chosen—Marie Sundelius, Nevada Van der Veer, Herbert Gould and Tudor Davis. Herbert Gould surprised his most sanguine admirers by his remarkable presentation of the bass-baritone part. Gould is in great demand throughout the country and there is a

reason. It is the goal of this very young singer to go to Europe for a year or so. If he does, he will surprise our English cousins in oratorio, and should he sing in opera, the Italian and French audiences will recognize his merits quickly. They are numerous, and as an oratorio singer he stands today in the front rank among American singers. Tudor Davis is justly regarded as one of the foremost oratorio singers of the day. After his rendition of the tenor part in the ninth symphony his claim to that place is highly justified. He is all that we have heard and a little more.

Mme. Van der Veer's singing of the contralto part left nothing to be desired. She has long been regarded an oratorio singer par excellence. She always lives up to that reputation. Marie Sundelius did well under trying conditions. The climate of Chicago is not the best in the world. After summer-like days last week, on Symphony Day we had a blizzard, snow making its appearance, which was nothing but disturbing for a soprano and many others, as throughout the program we heard many habitues coughing and sneezing. A soprano, even when such a splendid singer as Mme. Sundelius, is human, and she, too, suffered from a cold. The balance of the program was delightful and the season just closing may be looked upon as one of the most enjoyable in the history of the Chicago Symphony Orchestra.

RENE DEVRIES.

Erstinn Soloist with Seven Glee Clubs

The Mendelssohn Glee Club of Kingston (Harry P. Dodge, director), the Apollo Club of Middletown, Poughkeepsie Euterpe Club, Saugerties Glee Club, Schubert Club of Schenectady and the Troy Vocal Society will give a concert at Kingston, N. Y., on May 18 under the auspices of the Hudson Valley Glee Clubs Association. Gitla Erstinn will be soloist, this marking her third engagement with the Kingston Mendelssohn Club. Miss Erstinn also will appear in Montclair on May 1, with the Hartford Choral Society in Hora Novissima on May 10 and with the Troy Vocal Society on May 12. April 25 she was soloist with the Poughkeepsie Orchestra.

Second Bloch Musicale

Alexander Bloch gave his second pupils' recital of this season on April 7. Those who participated were: Irving Argay, Jeanette Elner, Anna Klomberg (Wykoff, N. J.), George Porter Smith (Freeport, L. I.), Louise Laurence (Freehold, N. J.), accompanied by Sylvia Laurence, pupil of Mrs. Bloch; Agnes Clegg (Berkeley, Cal.), accompanied by Jean Allen; and Ruth Taylor MacDowell. There was a large and appreciative audience present. The last musicale of the season will be given in May.

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NEW YORK CONCERTS

(Continued from page 17)

Whiting, sung exquisitely by Martha Atwood; violin pieces by Burlingh, Gussen, Macmillen and Guion, finely executed by Francis Macmillen; and Schelling's Fantastic Suite, with the composer playing the piano solo.

This is an honorable list of American works—if Loeffler is American—and the performance of them certainly should serve to prove to doubters that programs can be made up with American artists and an American orchestra which need fear no comparison with the best of the imports. Just why an American program should be made up of works already well known by composers already well known and performed by artists already well known, does not appear. If new works by new composers were given a chance and new artists along with them, it might be more to the point. However, it was a splendid concert and greatly enjoyed by a fair sized audience.

Jeanne Sorocca

Jeanne Sorocca, soprano, gave a well chosen program of Russian, German, and Jewish songs at Town Hall on April 22 that brought sincere plaudits from a large audience. Miss Sorocca is an engaging young person, of no mean ability as an interpretative artist. Her voice is a well modulated, spontaneous outpouring that she employs to considerable effect. It was a scintillating performance from the tender strains of Rimsky-Korsakoff's Romance which opened her program, to Golub's At the River, which marked the end. Her interpretations of the aria from Tchaikovsky's Pique Dame, Schumann's Widmung and Low's Elegie were particularly fine. Her outstanding talent for vivid portrayal should make her a popular concert figure. Her accompanist was Michael Fevinsky, unobtrusive, meticulous, and always in beautiful accord with the singer.

Collaborating with Miss Sorocca on the program was Mischa Goodman, violinist, who played Vivaldi's concerto in A minor, and a group comprising compositions by Chopin-Kreisler, Boris Levenson, and Tirindelli, in addition to the obligatory to the Low number in the final vocal group. Mr. Goodman is generously endowed with many violinistic virtues. His technic is beyond criticism, his tone warm and well rounded, and his interpretation highly poetic. At the piano during his groups was Harry Anik, who offered excellent support throughout.

Charles M. Courboin

Charles M. Courboin, well known organist, gave his only New York recital of the season at Wanamaker's auditorium, on April 22. The reputation of this artist is such as to bring him a full house wherever and whenever he performs, and this occasion was no exception. Furthermore it was an audience which warmly attested its enjoyment of his interesting program. Mr. Courboin well deserves the artistic following which is now his, for he is an organist of high order, as his concert proved. His program was well chosen and balanced, offering selections by

Bach, Saint-Saëns, De Boeck, Franck, Taylor, Schumann, Russell and Widor.

The outstanding characteristic of Mr. Courboin's playing is the refinement and ease of his style. Whether he attempts the lofty grandiose effects of the Franck and Widor numbers, or the exquisite nuances of the Taylor, Schumann and Russell works, the organist is a master of an instrument which to the layman seems a feat in its mastery. To this reviewer the three last named numbers were the choice of the program, for there was sheer delight in the enjoyment of the Deems Taylor music, which carries with it the irresponsible whimsicality and humor of that ever youthful Lewis Carroll. In his Dedication from the Looking Glass Suite, which Mr. Courboin has arranged for organ, there also hovers the tenderness of a labor of love. Mr. Courboin is able to infuse his playing with minute details of the ideas he wishes to convey, which makes for an art which is enconced in a frame of lyric beauty as well as a highly dramatic but repressed tension. The Song of the Basket Weaver was as finely wrought as some delicate lace with its undercurrent of weaving and the melancholy song of the old woman while at work. The climax of the popular Widor Toccata from the Fifth symphony was a fitting close of an artistic afternoon. The interesting descriptions were supplied by Dr. Alexander Russell.

Beethoven Maennerchor

The Beethoven Maennerchor, for seventy-seven years expounding the great musician's tradition and exploring his work, gave a concert in commemoration of him at Aeolian Hall on the evening of April 23. Paul Engelskirchen directed the chorus and Editha Fleischer and Max Bloch were soloists.

There was a touch of reverence and a hearty sincerity in the performance, and the choir sang with even tone, clear color, and with spirit. Change of mood, deft modulation necessary in Calm at Sea and Prosperous Voyage, and the intricate tonal combinations of it were effectively adhered to, and proved the skill of the choir.

Editha Fleischer, sang with well calculated abandon, and invested her work with characteristic feeling and imagination. Max Bloch, too, sang the not too facile songs of Beethoven with certain charm and with understanding.

Songs came not so easily from Beethoven's "heart's great sadness," and such a program as this, made up of his chorals, orchestral work, and songs, tells easily enough that the mathematical precision and masterly interweaving of tone came from the master's head, prompted by his heart. But surely he was the builder: a builder whose mind made him a king among men; whose building has remained unshaken even in the past one hundred years, which have seen the unshaking of an entire continent.

Dusolina Giannini

The Italy America Society presented Dusolina Giannini in a concert of all-Italian compositions for the benefit of the Eleonora Duse Memorial. The program was given in Carnegie Hall on April 24, drawing the usual crowd of the soprano's admirers. Miss Giannini, who is one of the finest artists before the public today, was in excellent voice. It is a voice which, in its original timbre and quality plus the superb bel canto mastery of the artist, delights to the ear. Too, Miss Giannini has a classic way of delivery; there is much dignity, poise and reserve in her work and an unusual symmetry in her vocal line, her interpretations, her graceful gestures, her taste in dress and coiffure, and the fine lines of her profile.

The remarkable ability of the soprano lies in her power to be able to give a dramatic interpretation with gorgeousness of voice to the arias Ritorno Vincitor and Vissi d'arte, and then to diminish with clarity and sonority to an exquisite rendition of Mozart's Non so piu. This is art which has no limits as far as technic is concerned, and Miss Giannini's wisdom in her restraint affords one the constant feeling that she has never exhausted the ability of her temperament. The intensity of this temperament is all the greater because of the control it is under—so much so, in fact, that after the singer had finished the Tosca aria, it took her a few seconds to regain her composure. This perhaps was not noticeable to those not sitting near, for there was no great outward demonstration of the fact. However, it would be difficult to say, which of the four groups of her songs were done the best, as one never has the impression that the artist begins or finishes. She gives a complete artistic offering from start to finish. One also wonders if there is any limit to her breath mastery, her phrasing,

and her range. Her offerings by Handel, Mozart, Donaudy, Verdi, Giannini, Guarnieri, Respighi, Mascagni, Benvenuti, Pieraccini, and Puccini were a truly fitting tribute to the great art of Duse. Frank La Forge supplied the artistic accompaniments.

Jacob Gegna

At Aeolian Hall, on April 24, Jacob Gegna, Russian violinist, gave a successful recital. A well selected program was presented, which included the Sonata No. 1, in F, by Grieg, concerto No. 1 in D major by Paganini, and two groups of other well-known composers. His playing revealed a big tone, of brilliant and fine quality, combined with much technical facility. The entire concert was indeed an exhibition of genuine talent. Vera Giles at the piano proved to be an excellent accompanist.

Edna Thomas

Two years is a long time for an artist of Edna Thomas' standing to be away from New York, even though she has been touring the world and achieving new successes. On Sunday evening last at the Lyric Theater, Miss Thomas made her re-appearance in a recital of favorite Negro Spirituals of the States and in Plantation and Creole Songs. Imagine a black velvet drop, a piano concealed with old paisley shawls, a charming figure in pale pink crinoline, with hair dressed in the style of that period, and you have some idea of how closely the singer resembled an old daguerrotype. From her entrance to her final exit, the audience fell quite under the charm of her spell. Before singing each song, Miss Thomas explained it in a delightful manner, her accent having its wonted appeal. Now and then her sense of humor penetrated a remark, much to the amusement of her listeners.

The sort of entertainment that Edna Thomas gives is unique, but it might have a tendency to become monotonous were not this singer so gifted and versatile. She has a voice of agreeable quality, warm and mellow, and uses it with taste. She is highly intelligent and this is marked in her interpretations. One would add that in her absence, Miss Thomas has grown considerably in her art. She is an artist well worth hearing.

The program opened with Spirituals of the States, including, one from Kentucky, Standin' in de Need of Prayer; a second from Alabama, Rock-a-mah soul in de Bosom of Abraham; a third from South Carolina, O doan yer go down Dat Lonesome Road, and, from Georgia, Steal Away, while Run, Mary, Run, a lovely and less frequently heard spiritual, represented Texas.

The spirituals followed, a beautiful version of Swing Low Sweet Chariot opening the group, with I Got Shoes, always popular (repeated), Sometimes Ah Feel Lak Uh Mudderless Chile, by way of contrast of the one preceding, and Hurry Angel, particularly lovely, with Go Down Death, being so exquisitely done that she was recalled and gave, for an encore, Go Down Moses.

The Street Cries and Secular Songs of the Southland comprising the third part of the program proved unusually interesting. Among the street cries, the little melodies of the Oyster Man, the Chimney Sweeper, the Watermelon Man, as well as several others, were delightful. Who'll Steal Your Chickens When I'm Gone, was a gem, Lonesome Road, particularly full of melody, and My Regular Dram proved very amusing. An encore followed this group too.

Creole Negro Songs, given in the peculiar French patois, were fascinatingly done and for her final encore Miss Thomas sang Way Down Upon the Swannee River, making a plea for the flood sufferers of the Delta Belt.

William Reddick, who has arranged many Spirituals himself, provided the singer with excellent accompaniments at the piano, adding to the pleasure of the recital. It is hoped that Edna Thomas will remain with us for a while.

Marguerite Potter Gives Recital

Marguerite Potter, well known as singer, teacher, lecture recitalist, and founder and president of the New York Madrigal Club, gave a recital in Chickering Hall on April 18 assisted by Phyllis Eileene Barry, cellist. The proceeds from the recital will go to benefit the Part Scholarship Fund of the New York Madrigal Club, an organization whose main object is the furtherance of the careers of young musical artists. At this recital Miss Barry, as assisting artist, was given the opportunity of a New York appearance. It is not the object of the club to present amateurs, but artists of the calibre of Miss Barry (who has studied here and abroad, has appeared extensively through New England and the West Coast and has given a recital in Chicago) who are unknown in New York. This young cellist was heard in three old classics by Vivaldi, and in numbers by Godard, Bach, Goossens, Glazounoff and Hahn, and made an excellent impression, drawing a beautiful rich tone from her instrument. She also played the cello obbligatos to several of the vocal selections.

Miss Potter's explanatory remarks preceding her groups of Spanish, German and French songs were heard with interest by the audience. Her final group was sung in English and included three songs by American composers, one by Weaver and two by Walter Kramer. Miss Potter has a voice of beautiful quality, sings with style, possesses fine interpretative ability and an attractive stage presence.

Esther Dickie played sympathetic accompaniments for Miss Potter and fluency marked those of Nils Nelson for Miss Barry.

Anna Duncan Dances

The Guild Theater, April 24, was crowded to the doors for the dance recital of Anna Duncan. Many persons distinguished in musical and theatrical circles were among those present and the young artist aroused their full approval with her varied offerings. One of the best things she did was Dance of Salome.

Richard Wilens, pianist, and Anthony Stefan, violinist, both contributed solos in addition to furnishing the accompaniments for the dancer.

Irma Dubova Makes Debut

At Aeolian Hall on April 19, Irma Dubova, a Russian soprano, made her debut in a recital of German lieder, English songs, and Russian numbers sung in her native tongue. Up to this time, Mme. Dubova had not appeared on the concert stage. However, the music critics predict for her a successful career.



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BUFFALO, N. Y.

BUFFALO, N. Y.—The Elshuco Trio of New York gave the fourth concert of the series presented by the Buffalo Symphony Society in the Hotel Statler ball room. In point of beauty of program and performance it was one of the outstanding musical feasts of the season. Willem Willeke, cellist; William Kroll violinist, and Aurelio Giorni, pianist, gave trios by Brahms, Locillet, and Tchaikowsky, arousing such demonstrations of approval that they were obliged to bow their acknowledgments repeatedly, finally playing a Saint-Saens encore.

Wanda Landowska, harpsichordist and pianist, was brought here by the Chromatic Club and gave a unique artistic program in the Hotel Lafayette ball room, playing in turn solos on the harpsichord and piano. The large audience of musicians and music students thoroughly enjoyed and appreciated this gifted player, and many expressed a desire to have her visit this city again. Her graceful, charming personality and unaffected style added no little to the enjoyment of the occasion. Amy Corey Fisher, chairman of the artists' concerts for the Chromatic Club, received congratulations upon the merits of the three artists brought here this season—Kathryn Meisle, Wanda Landowska and Barbara Lull.

The second and third concerts of the Buffalo Symphony Orchestra featured local singers as soloists, both young women of much promise and bound to go far in their chosen field. At the first concert, Marjorie Harwood, dramatic soprano, who has had the advantage of excellent schooling both in this country and in Europe, made a deep impression in her excellent delivery of two arias—Dich Theure Halle, Tannhauser, and Air de Lia, from L'Enfant Prodigue (Debussy)—with orchestral accompaniment, Arnold Cornelissen conducting. Helen Delheim, contralto, member of the Rochester American Grand Opera Company, astounded and delighted her many Buffalo friends with her marked advancement during her studies at the Eastman School where she won a scholarship two years ago. Her youthful modesty of appearance, wide range and richness of vocal timbre, intelligent, musicianly interpretations, and artistic renditions proclaimed her an artist well on the road to future success. She was showered with applause and floral offerings. The orchestral program for both concerts brought forth much commendation from the large audiences.

The Orpheus Male Chorus, under the leadership of Victor Schwartz, with Lillian Gustafson, soprano, Robert Munn, local baritone, William J. Gompf, accompanist, and String Orchestra, presented an unusually attractive and enjoyable program in Elmwood Music Hall before the usual audience of Orpheus members and friends. The chorus shows steady improvement under Mr. Schwartz' direction. Lillian Gustafson's charming personality and her fresh, lyric soprano, of excellent volume and carrying quality, delighted her hearers in her solos and added encores. The Bruch Frithjof was beautifully presented, Miss Gustafson and Robert Munn carrying the solo parts with fine effect. Mr. Munn's voice has gained in volume without losing in richness and beauty of quality, and his dramatic interpretations were of high value. Orchestra and accompaniments also were delightful.

Blossom Time was given in the Shubert-Teck Theater, the theater orchestra, under the direction of Arthur Snelgure, playing the many beautiful Schubert melodies with fine effect. The courtesy of local manager Leighton adds greatly to the popularity of this theater.

Ethel Hanser and Elizabeth Davies were enjoyed in their two-piano concert at the Buffalo Athletic Club, participating in the same program with Geoffrey O'Hara, entertainer-composer. Both young ladies are pupils of Guy Maier, whose two-piano recitals with the Lee Pattison are well known; Miss Hanser of Buffalo is a former pupil of Otto Hager. The youthful vivacity of their playing, with their thorough preparation and charming appearance, won instant favor. These youthful artists appeared earlier in the season in the Hotel Buffalo ball room, and their professional progress will be watched with interest by their many Buffalo friends and admirers.

A recital by some of the advanced pupils of Mrs. John Leonard Eckel, violinist, and Kurt Paur, pianist, was given in the music room of the Grosvenor Library and drew a capacity audience which evidenced its pleasure in no uncertain terms. Walter Ackerman, Raymond Baum, and Helen Dutch, violin pupils, showed marked advancement, playing with purity of tone and excellence of interpretation, reflecting serious study and fine training.

Kathleen Wykoff and Merton Batt, pianists, played with fine feeling and clean technic, their teacher having every reason to be proud of the result attained. Elizabeth Ackerman offered sympathetic support at the piano for Miss Dutch and Mr. Baum and shared in the honors accorded Mr. Ackerman in the playing of the second and third movements of the Grieg F major sonata for violin and piano.

Organist Robert Hufstader presented the opening recital program on the new Austin organ at St. John's Episcopal Church; it was enjoyable both in content and performance. Mr. Hufstader proved his worth as one of the leading organists of the city, his musicianly attainment and sincerity convincing all. The baritone solo sung by Robert Munn, Mendelssohn's Lord God of Abraham, added to the enjoyment of the listeners who filled the beautiful new church.

Helen L. Miller, soprano, was heard in a song recital in the Twentieth Century Club hall in which she was assisted by the Davis-Lewis Trio (piano, violin and cello), with DeWitt C. Garretson at the piano for Miss Miller. The unusual program of standard and unhackneyed songs in Italian, German, French and English, many with Miss Miller's program translations, evidenced the varied abilities of the young artist and her musicianly attainments. A large and friendly audience rewarded the singer with sincere applause and many floral tributes, recalling her for a number of encore songs. Miss Miller is an earnest student (Raymond pupil) and is one of our progressive singers. The Trio pleased the audience and Mr. Garretson's excellent accompaniments deserved their share of the honors.

Irene Pellette Studt, soprano, has successfully filled the following engagements during the past month: Soloist for Women's Association of St. John's Episcopal Church, Kenmore Y. W. C. A., Central Park M. E. Church musicale and play, Day of Prayer at Prospect Avenue Baptist Church, Mothers' Club luncheon at Hotel Statler, Maple Street Baptist Church Women's Society, Richmond Avenue Church of Christ (Mrs. W. F. Jacobs organist) and Women's Association.

(Continued on page 42)



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<p>KATHARINE M. ARNOLD, 93 Madison St., Timin, Ohio. New York City, 16 East 11th St. Stuyvesant 1640.</p> <p>ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas, June 1st; San Antonio, Texas, July 7th, Chicago, Ill., Aug.</p> <p>ELIZETTE REED BARLOW, corner Central Ave. and First St., Winter Haven, Fla. Tampa, June; Asheville, N. C., July.</p> <p>CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.</p> <p>GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.</p> <p>MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.</p> <p>DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.</p> <p>BEULAH CROWELL, 201 Wellston Bldg., St. Louis, Mo. Teachers classes: St. Louis—March, July, Aug. —Chicago: June, July.</p>	<p>ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Indianapolis, Ind., May 16; Cincinnati, O., June 21; Chicago, Ill., July 28; Columbus, O., Early Fall.</p> <p>BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.</p> <p>IDA GARDNER, 17 East 6th Street, Tulsa, Okla.</p> <p>GLADYS MARSAIS GLENN, 1217 Bowie Street, Divins Place, Amarillo, Texas; June 10, Amarillo; July 15, Albuquerque, N. M.</p> <p>HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Dallas, Tex., June.</p> <p>FLORENCE ELIZABETH GRABLE, Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.</p> <p>MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.</p>	<p>MRS. WESLEY PORTER MASON, 1927 Classes. Apr.—Chicago, Ill., 10834 Prospect Ave.; June—Dallas, Tex., College of Music and Arts, Tex., 4409 Gaston Ave.</p> <p>ROBIN OGDEN, Box 544, Waterbury, Conn.; Feb. 1, March 15.</p> <p>MRS. LAUD GERMAN PHIPPEN, 1536 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.</p> <p>ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.</p> <p>VIRGINIA RYAN, 1070 Madison Avenue, New York City.</p> <p>STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Three months class beginning April. Summer Class June 27th.</p> <p>ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.</p> <p>MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.</p>
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The brilliant record of the Conservatory makes much comment needless; the results are more eloquent than mere remarks can be. But it is to be noted that each year has demanded enlargement of its faculty and of its teaching quarters. Every portion of the United States is represented in its student body in increasing numbers; its registration is exceeded by few music schools in the world, and its graduates occupy responsible positions in every branch of musical activity. The American Conservatory is today one of the most prominent schools of music in existence.

"The course of instruction at a modern conservatory must be graded properly to care for several thousand students of varying degrees of proficiency," declared Mr. Hattstaedt, discussing the organization of the school. The head of the

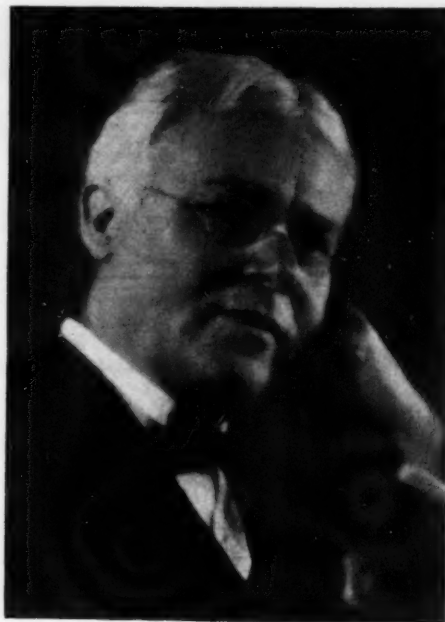
devoted to their profession. Mr. Hattstaedt is head of the pedagogic department. His lectures include principles of psychology, methods of piano instruction, touch and technic, fingering and phrasing and the allied branches of pianism. The general air of fair treatment to all, and the atmosphere of that of one happy family is nowhere better illustrated than in considering the splendid names on the faculty and their long record of service. Allen Spencer, dean of the faculty, joined the Conservatory in 1892, which figures out that he has been with the Conservatory thirty-five years; his remarkable powers as a pianist, his personality and his ability to make his theories understood, have made him a



JOHN J. HATTSTAEDT

Conservatory is one of the pioneers in musical education in Chicago, having taught in this city since 1875. Throughout the country he is well known as a lecturer on matters musical. "The preparatory course of an institution is one of the chief points of importance, if the student is to be conducted to a successful career," he continued. "Class instruction is suitable for some and individual lessons for others, but the same careful attention must be paid to the foundation, or the superstructure will go awry. Special attention to fundamentals always finds its reward in a later mastery of detail."

The faculty of the American Conservatory is composed throughout of men and women of broad education, refinement, and liberal ideas, thoroughly in sympathy with American life and its needs, ripe in experience, and enthusiastically

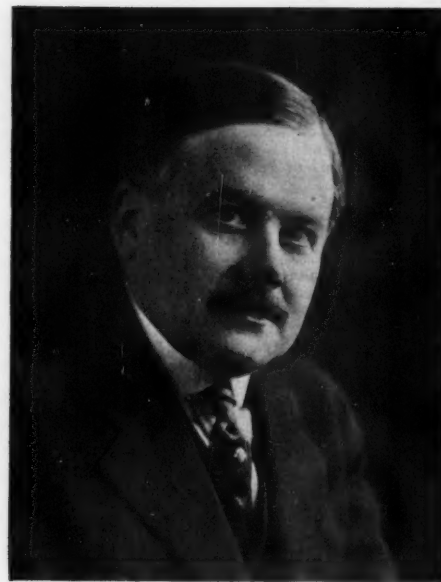


Fernand de Guedre photo

ADOLPH WEIDIG

successful instructor of the piano. Henriot Levy, well known concert artist and composer, has been a member of the faculty since 1904; Mr. Levy previously appeared in concerts in this country and in Europe, and his compositions have frequently won prizes abroad. Silvio Scionti joined the faculty in 1905; he received his musical training at the Conservatory in Naples under Rossomandi and Martucci, has been heard as soloist with some of the leading orchestras of this country, and is a leading member of the piano faculty. Henry Purmwort Eames, for some years a member of the piano faculty is one of the most widely known and accomplished musical artists in the country; he is a very successful teacher. Louise Robyn joined the faculty in 1901; she is one of the foremost teachers of advanced piano students and also is widely known for her success in the Children's Department. Kurt Waniecek, another splendid teacher, joined the faculty in 1906.

Karleton Hackett, associate director of the school and one of the leading voice teachers in this country, joined the faculty in 1895. Mr. Hackett studied under the leading vocal masters abroad and is one of the best known music critics in Chicago; the success of his students in opera and concert attest his ability as a teacher. Herbert Butler, of



Matzene photo

ALLEN SPENCER

the violin department since 1902, has achieved distinction as an artist-teacher of his instrument; he is a pupil of Joachim and has concertized with success both in Europe and America. Jacques Gordon, concert master of the Chicago Symphony Orchestra, nationally known as a violin soloist, and experienced as a conductor is a most successful teacher upon the violin faculty. Adolph Weidig, associate director of the American Conservatory and head of the department of theory and composition, is nationally known as a composer of major works for orchestra as well as a remarkable teacher. In this department of composition are Arthur Olaf Andersen and Leo Sowerby; each is a composer and teacher of brilliant attainments. Wilhelm Middelschulte, in charge of the organ department, is also known as a soloist and for years was organist for the Theodore Thomas Orchestra; he has composed a large number of organ works. O. E. Robinson, who joined the faculty in 1901, head of the Public School Music Department, is one of the foremost



KARLETON HACKETT

exponents in the country of modern methods and ideals in his field.

With such men upon its faculty as are here noted and many others scarcely less conspicuous in the musical world, the American Conservatory can uphold and advance the high standards of its achievements. Its success is founded upon service to the highest ideals of musical education, and to the special requirements of the American student. Such a success is enduring and is its own best recommendation.

La Forge Berumen Pupils Honor Famous Diva

When a Golden Jubilee Reception was given recently in honor of Ernestine Schumann-Heink by Frank La Forge and Ernesto Berumen, pupils of the La Forge-Berumen studios presented the famous diva with a beautiful gold photograph case to commemorate the occasion. Lawrence Tibbett, of the Metropolitan Opera Company, made an effective presentation speech and Mme. Schumann-Heink replied in her usual gracious and charming manner.

Catherine Wade-Smith Busy

The following list of dates have been filled by Catherine Wade-Smith since the early part of February: February 6, Chicago; 9, Louisville, Ky.; 11, Indianapolis, Ind.; 15, Freeport, Ill.; 17, Lima, Ohio; 20, New York; 28, at Town Hall, New York, second recital; March 9, Waldorf Hotel, New York; 10, Amsterdam, N. Y.; 13, New York; 14, Cleveland, Ohio; 16, Pittsburgh; 29, Washington, D. C.; April 6, Providence, R. I., and April 19 she played in Chicago for the National Federation of Music Clubs.

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RAPHAEL SPIRO

Two New Artists for Chicago Musical College

The Chicago Musical College announces the engagement of two new members of the faculty for the 1927-28 season: Arch Bailey, baritone, and Raphael Spiro, violinist.

Mr. Bailey is an American and a Westerner, having been born in Kansas. His first professional engagement was as dean of music at the Iowa State College. Four years later he was engaged as assistant teacher to Oscar Seagle at Schroon Lake. Following this, Mr. Bailey spent a year and one-half in Europe studying with Jean de Reszke, Reynaldo Hahn, and, in England, coaching with Ben Davies. Mr. Bailey's voice is a rich baritone of unusual quality. His commanding stage presence is coupled with a magnetic personality which is merged immediately into his program.



ARCH BAILEY

To his natural singing talent is added a sound musicianship and an exceptional technic, which place him among the most reliable singers now before the public. During the past five years Mr. Bailey has been a member of the faculty of the Horner Institute of Kansas City.

Mr. Spiro was born in Lodz, Poland, and studied at the age of five with Lazar Ortenberg. At the age of eight he played the first violin concerto of Rode as soloist with the Lodz Philharmonic. After completing his course under Ortenberg at the St. Petersburg Conservatory, the young violinist studied with Gustave Baumgarten in Leipzig, and made extensive concert tours through European musical centers. Coming to America to study with Leon Sametini, Mr. Spiro eventually entered the concert field in the United States. A significant part of his concertizing has been given over to joint sonata recitals with Franz Pfau, young Viennese pianist.

BOSTON

Boston.—Serge Koussevitzky introduced levity into the relatively serious routine of the Boston Symphony Orchestra when he brought out Converse's *Flivver* 10,000,000 at the concerts of April 15 and 16, in Symphony Hall. Whether or not it will prove an important addition to current vehicular music—we are thinking of Carpenter's *Adventures in a Perambulator* and Honegger's *Pacific 231*—remains to be seen. The full title-page of Mr. Converse's manuscript reads: "*Flivver 10,000,000, a Joyous Epic; Fantasy for Orchestra Composed by F. S. Converse, Inspired by the Familiar Legend, 'The ten millionth Ford is now serving its owner.'*"

The composer aims to depict in tones the life of a Ford from the incidents surrounding its birth in the factory to the collision from which our hero subsequently recovers, to proceed "on his way with redoubled energy, typical of the indomitable American spirit." There is a charming romantic episode, which prompted the town's first wag to observe that lovers ride today in a flivver as they did once in a buggy when one-handed driving was an accomplishment. Be that as it may, the composition is program music pure and simple, written with that high degree of workmanship that stamps Mr. Converse's scores. Its humor, however, is of the brief, restrained quality that suggests the polite smiles in a Beacon Street drawing room rather than the earthy guffaw of what commonly passes for comedy in the American scene.

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At the close of the performance Mr. Converse was called to the platform by an enthusiastic audience.

The same reward was given Charles M. Loeffler for his symphonic poem, *Memories of My Childhood* (*Life in a Russian Village*), one of the most felicitous of Loeffler's works, admirably written and highly agreeable music of the absolute variety. Mr. Koussevitzky opened this interesting program with five sonatas of Scarlatti, skilfully arranged as a suite by Tommasini who orchestrated the music without doing violence to its ancient spirit. He has succeeded in preserving the infectious gaiety and wistful charm that one would associate with the original ballet, *The Good-Humored Ladies*. Mr. Koussevitzky brought the program to a stirring close with his dramatic, impassioned reading of Tchaikovsky's fifth symphony. Occasionally banal and repetitious, as the work now seems, its general effect at the hands of Mr. Koussevitzky is quite overwhelming. With reason the audience lingered long to applaud him. J. C.

Claussen and Althouse in *Samson and Delilah*

The Handel and Haydn Society of Boston gave its 840th performance at Symphony Hall on Easter Sunday, selecting Saint-Saëns' *Samson and Delilah* as the attraction. Emil Mollenhauer, the veteran conductor, has his chorus—and what an admirable singing body it is—well in hand, and the general work was excellent. There was a fine tonal quality, of ample volume, and the effects of shading were artistically achieved.

The cast was headed by the two prominent artists, both well known, Julia Claussen, contralto of the Metropolitan Opera Company, and Paul Althouse. Horace Stevens was the High Priest, while Henry J. Warren essayed the double roles of Abimelech and the Aged Hebrew. The music of the Philistine was sung by Frank L. Whitcher and Daniel M. Guiney, who were not very impressive.

Mme. Claussen rose to great dramatic heights in her singing of *Delilah*, lending her beautiful voice to the demands of the music with satisfying effect. She was, however, always within the bounds of oratorio, and achieved a personal success with very little effort. Mme. Claussen is singing extremely well this season.

Paul Althouse lived up to the reputation he has made. He was in good voice, despite a case of laryngitis, and sang with a finesse of style and full knowledge of the context of the score. The audience recognized an artist of proven ability and gave him a cordial reception.

Santa Ana to Celebrate Music Week

From Santa Ana, Cal., comes news of the preparations being made for the celebration of Music Week, May 1 to 8. Programs have been arranged for each night during the week, free to the public, and executed by the best musical talent of Southern California. All of the local musical organizations will take part, including the Santa Ana Symphony Orchestra, the Santa Ana Municipal Band, the Men's Chorus, high school glee clubs, various service clubs, church choirs and other local organizations. There will be lectures by authorities on music, and the local theaters, newspapers, department and music stores, libraries and schools are giving hearty cooperation.

Frieda Klink Popular in Germany

Frieda Klink, who studied for six years with Oscar Seagle, has become one of the most popular opera singers in Germany. Her first engagement was at the opera in Magdeburg, where she sang fifteen of the most important roles, including *Azucena*, *Delilah*, *Carmen* and *Amneris*, as well as the roles from German opera. This year she continued her success at the Nuremberg opera and she has been engaged for leading roles at Munich next season.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—In a song recital at the Women's City Club Senior Gil Valeriano, a Spanish tenor new to San Francisco, sang a program including French, Italian, Spanish and American compositions. He has a distinguished presence, a voice of the true tenor timbre, pleasing in quality, of good range and power, and intelligently used. He is an excellent singer of songs, the Italian and Spanish folk songs being presented most effectively. Valeriano was the recipient of warm applause from a large audience. The accompaniments were played by that gifted musician, Margo Hughes, whose work always adds greatly to the success of any concert in which she participates. This event was managed by Alice Seckels.

There are organizations of which San Francisco is justly proud, among which must be mentioned the California String Quartet of the San Francisco Conservatory of Music (Robert Pollak first violin; William Wolski, second violin; Romain Verney, viola, and Michel Penha, cello). Those four artists—each well deserving of the name—gave a program of chamber music at Sorosis Hall. They were heard in the Mozart string quartet in C major and Ernest Bloch's quintet, wherein Ada Clement, pianist, added her fine art. In the Mozart number the quartet demonstrated its claim as a very first class organization. The reading of the Bloch number was highly intellectual, enlightening the audience in no small measure with the genuine merit of this magnificent contribution to chamber music literature.

Robert Pollak, head of the violin department of the San Francisco Conservatory of Music, will return to Europe for the summer, where some of his former pupils are awaiting him both in Vienna and London, and he will be heard in concert in both cities. One of his advanced pupils, Nicolai Berezowsky gave a recital recently in Steinway Hall, New York. Berezowsky is not only a fine violinist but also a gifted composer. Mr. Pollak will resume his violin classes at the San Francisco Conservatory of Music the opening of the fall season.

Mme. Rose Florence, mezzo-soprano and vocal teacher, gave a studio tea in the Gold Ball Room of the Fairmont Hotel, upon which occasion a number of her advanced pupils entertained the guests with well chosen and delightfully presented vocal numbers. Mme. Florence also contributed to the enjoyment of the afternoon by singing in her inimitable fashion several interesting songs by contemporary composers.

The Pacific Division of the National Broadcasting Company, Inc., extended invitations to its friends in the radio field, musicians, concert managers, and music critics to witness the actual broadcasting of its first program on the evening of April 5 in the Colonial Room of the Hotel St. Francis, San Francisco. Those finding it impossible to be present could enjoy the reproduction of this program at home from the following stations: KPO, San Francisco; KGO, Oakland; KFI, Los Angeles; KGW, Portland, Oregon; KHQ, Spokane, Washington; KOMO, Seattle, Washington; and KFOA, Seattle, Washington. The musical program, preceded by a speech by Henry N. Robinson, member of the Advisory Council, consisted of the San Francisco Symphony Orchestra, Alfred Hertz, conducting; Jeanne Gordon, Metropolitan Opera contralto, and Lambert Murphy, distinguished tenor. Several other attractions were also on the air. After witnessing the broadcast many of the guests remained in the Colonial Room of the Hotel St. Francis to listen to the program which came in from the out-of-town stations.

Stewart Brady, ten-year-old boy soprano, made his first public appearance assisted by Frances Wiener, youthful violinist. Mrs. Curran B. Swint played the accompaniments for Master Brady and Evelyn Biehesheimer for Miss Wiener. The ball room of the Hotel Fairmont upon this occasion was filled to its capacity by the many friends and admirers of the young vocalist.

The Elshuco Trio of New York gave a delightful evening of music at Scottish Rite Hall, enabling music lovers to spend an hour and a half listening to classical productions of high class music. The program included Schubert's trio in B flat major, op. 99; Paul Juon's Trio Caprice in D minor, op. 39, and Beethoven's trio in B flat major, op. 11. The Elshuco Trio of New York played here under the local direction of the Wolfsohn Musical Bureau of New York, Inc.

In commemoration of the centenary of the death of Ludwig Van Beethoven, George von Hagel and Hermann Genss prepared and presented under the auspices of the Society of the Friends of Music, the master's only opera, Fidelio. The cast chosen to interpret this work was from among San Francisco's most prominent artists. Several days following this performance, Mr. Genss gave a piano recital which was devoted entirely to Beethoven. Both events were artistically successful and appreciated by large audiences.

Paula A. Cornely, a young and charming mezzo-soprano, who has been in San Francisco but a short time from her home in Germany, was heard in an all-Schubert program. Miss Cornely created such a favorable impression upon this

occasion that her next program which will be confined to the songs of Hugo Wolf is being eagerly awaited.

Another Beethoven program was given at Sorosis Club by Margo Hughes, pianist; Lillian Birmingham, contralto; Harold Dana, baritone; Cyrus Trobbe, violinist; and George von Hagel, cellist.

The winners of the Young Artists' Contest of the California Federation of Music Clubs, held on March 12 at Sorosis Hall, were: Louise Marleau, pianist, of San Francisco; Willard J. Schindler, baritone, of Oakland; Henryette Cornell, soprano of Oakland. Mildred Stombs-Warren-Skyjold and Evelyn Biehesheimer were the official accompanists. The judges were: (piano) Ada Clement, Albert Elkus, Benjamin S. Moore; (voice) Giulio Silva, Mynard Jones, Mrs. Alfred Hertz.

Elizabeth Brubeck, a talented pianist and a pupil of George Kruger, gave a splendid recital assisted by Eby Burszan, an Hungarian violinist, a pupil of Giuseppe Jollain. A large audience greeted the artists.

Mr. and Mrs. Arthur Conradi are receiving congratulations from their large circle of friends upon the birth of a little baby girl. Jean is the third child in the Conradi family.

Dorothy Crawford, talented young San Francisco composer, has just had her latest song, A Melody of Old Design, placed upon the market by G. Schirmer, Inc., of New York.

The Allied Arts Clubs observed its anniversary with a musical tea at the Fairmont Hotel, Mrs. Edward R. Place, president, presiding. The motif of the program was a talk on Beethoven by the eminent music critic, Redfern Mason. The musical program was interpreted by the winners in the young artists' and students' contests of the California Federation of Music Clubs.

Emilie Lancel, mezzo-soprano, sang her interestingly arranged and uniquely interpreted program, Three Centuries of Song, for the thirteenth time this season at the Dominican College in San Rafael. Miss Lancel has appeared this season in practically every city of importance on the Pacific Coast and has won artistic recognition everywhere.

C. H. A.

Margherita Grova Gives Recital

Margherita Grova, soprano, assisted by Oscar Nicastro, cellist, gave a recital in Aeolian Hall on April 10. The artist included on her program numbers by Mascagni, Roger, Puccini, Pergolesi, Gounod, Toselli and Verdi. Miss Grova



MARGHERITA GROVA

was particularly enjoyed for the pure quality of her voice and style of singing. She has the ability of singing both dramatic and lyric songs owing to the range and flexibility of her voice. In the Pace Mio Dio, from La Forza del Destino, she had ample opportunity to display her many qualifications which more than justified the singer's claim to artistry. Miss Grova is a pupil of Franco de Gregorio, who has much faith in the future of the young singer.

Valeriano on the Coast

Gil Valeriano played at the Women's City Club in San Francisco recently. Redfern Mason, in the San Francisco Examiner says in a headline, "Gil Valeriano Scores Success in Song Recital." In his critical comment, Mr. Mason states: "Valeriano has a resonant and expressive voice; he has temperament, his breath control is excellent, and, especially in Spanish folk music, he has a real gift of vivifying song." From San Francisco Mr. Valeriano went to Los Angeles, where he was guest of honor at a banquet given by L. E. Behymer at the Gamut Club. He sang a group of Spanish songs and had a splendid success.

Talley Concert Sold Out

The Metropolitan Musical Bureau, manager of Marion Talley, received the following telegram from Richmond, Va., prior to the singers appearance in that city: "Marion Talley concert ticket sale opened this morning at nine o'clock. Entire house sold out at two this afternoon. Much disappointment here because demand for tickets cannot be

satisfied. Richmond anxiously awaiting Miss Talley's appearance and ready to give her an enthusiastic reception." (Signed) PETERKIN GUILD.

GOTHAM GOSSIP

IDA HAGGERTY-SNELL'S BIRTHDAY PARTY

Ida Haggerty-Snell, well known teacher of voice and piano, gave a birthday party in the Metropolitan Opera House studios, March 31, for seventy-five guests. There was a beautiful birthday cake, lighted with sixteen candles, and Mme. Haggerty-Snell, dramatic soprano, sang a group of songs. Doretto McElroy played several selections, and Jean Petrocapollus, Alice McElroy, and Mme. Arra added to the evening's entertainment with beautiful songs. Not only does Ida Haggerty-Snell give pupils' musicales every month, but annually she celebrates her birthday with a party. She presented Carmileta Arra in an Easter concert at Steinway Hall.

SAPIOS-FIQUE-KILDARE AT WOMAN'S THIRTEEN CLUB

Henriette Strauss, president of The Woman's Thirteen Club, gave a Presidents' Tea, celebrating the tenth anniversary of the club, Hotel Roosevelt, April 13. Among the many club presidents attending were Baroness von Klenner, Florence Foster Jenkins, Mrs. A. V. Orr, Mrs. Thomas Vivian, Katherine Fiqué, Francis Wright Clinton, and others. Mme. Sapios's splendid dramatic soprano voice was admired in Ritorna Vincitor (Aida) and two songs by the eminent French woman composer, Mme. C. P. Simon; applause followed her singing, Mr. Sapios furnishing the accompaniments. Olga Sapios played piano pieces by modern composers, and Arthur Singer (recording artist) was heard in modern songs, both artists being warmly applauded. Lucille Banner sang brilliantly Una Voce Poco Fa, and was encored. Mr. Fiqué played the Invitation to the Dance (Von Weber) with interpolated remarks, and was heard with pleasure. Lowen Kildare, the young dancer, interpreted Adoration of the Elephant, music composed and played by Carl Fiqué; her grace and beauty were admired. President Strauss received beautiful bouquets.

BRICK PRESBYTERIAN CHURCH EASTER MUSIC

Special Easter Music was sung by the choir of the Brick Church under the direction of Clarence Dickinson, with accompaniment of violin, cello, harp and organ. Soloists were Inez Barbour, Rose Bryant, Charles Stratton and Frank Croxton, the program, including An Easter Hallelujah (Vulpis), Hallelujah (Beethoven), Hosanna (Granier), In Joseph's Lovely Garden (Old Spanish), Easter (Dickinson), Christ the Lord (Sowerby), Christ Triumphant (Von), Lo! the Tomb Is Empty (Broome), The Soul's Rejoicing (Joseph), and When the Dawn Was Breaking (Polish Traditional).

FIQUE'S CASTLES IN THE AIR PERFORMED

Castles in the Air, comic opera in two acts, words and music by Carl Fiqué, was performed under the direction of the composer at Knickerbocker Field Club, Brooklyn, April 7. It has a good comic plot and the leading role was done in splendid fashion by Catalina Noack. Eugenie Lahm and Eugene Bishop also had important parts.

NATIONAL ASSOCIATION OF ORGANISTS ATTEND MASS

Under the auspices of the National Association of Organists, Brahms' Requiem Mass was sung April 7 in St. Thomas' P. E. Church, under the direction of Dr. T. Tertius Noble; members of the N. A. O. attended in numbers.

PERRON-RANKIN HONORS

Rose Perron, soprano, and her teacher, Adele Luis Rankin, shared honors at the former's song recital, Chickering Hall, April 7; her program contained classic and modern songs and displayed a voice under good control.

PIRANI'S GAVOTTE-ROCCO PUBLISHED

Woodwind News prints as a supplement, Eugenio di Pirani's Gavotte-Rocco, and Whirlwind Scherzo, for woodwind instruments, the same periodical carries his picture with biographical sketch.

GEORGE KIRK WINS REGIONAL VOICE CONTEST

At the March 28 Aeolian Hall Regional Contest, including the States of New Jersey, New York and Pennsylvania, George Kirk, baritone, won; he is a pupil of Mrs. Martin of Pittsburgh.

WOMEN'S PHILHARMONIC RECITAL

At a joint recital given for the Women's Philharmonic Society by Marvin Green, pianist, and Mildred Rouzer, soprano, at Steinway Hall, March 27, excellent music was heard; both artists were warmly applauded, and Mrs. Cannes (president of the society) proved also an efficient accompanist. Hostess was Emilie Pieczonka, who was assisted by Mesdames Hammond, Friedman and Christian, with Kate J. Roberts, chairman of press.

Rabinovitch Reengaged for St. Charles

On account of the success she achieved this season at Lindenwood College, St. Charles, Mo., Clara Rabinovitch has been reengaged for a second recital there, to take place on October 20 in connection with other western appearances the pianist will fill.

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Paul Althouse and Enrico Caruso

Caruso's Turiddu costume and the memory of the beautiful way in which the great tenor presented it to Paul Althouse, then the new and young tenor of the Metropolitan Opera Company, are among Mr. Althouse's greatest treasures.

Shortly after Mr. Althouse made his debut at that greatest of all operatic institutions, he had the honor of playing a double bill with Enrico Caruso, each tenor singing leading



PAUL ALTHOUSE

in the heretofore unphotographed costume of Turiddu given him by Enrico Caruso. (Wide World photo)

roles—the young man as Turiddu in Cavalleria Rusticana and Caruso in his matchless interpretation of Pagliacci. A few minutes before the curtain rose, Caruso, who was walking around back-stage caught a glimpse of Mr. Althouse, who was making his first appearance in the Turiddu role, wearing a very new and, what the great Italian must have considered an equally ugly costume. Caruso's artistic sensibilities were stirred. He went up to the eager young American, who was none too calm about their joint appearance, and, exclaimed: "You cannot go on this stage in that terrible costume my boy, you cannot . . . you cannot." "What shall I do?" queried Althouse. "I have no other . . . the curtain is going up in a few minutes . . . I must wear it . . . I . . ."

"No you must not, you cannot, you shall not. . . Come I will show you," gesticulated Caruso as he beckoned to Pasquale Amato, famous baritone, who was standing nearby. The two men quickly escorted Mr. Althouse to Amato's dressing room and Caruso sent his valet posthaste to his private wardrobe. A few seconds later the valet returned with his arms voluminously full.

"Here," said Caruso, "here you are my boy. This is my Turiddu costume. You shall wear it tonight, and then you must keep it always as a souvenir of your first performance."

Not even waiting for an expression of gratitude Caruso proceeded to tear off the "very ugly" costume from Mr. Althouse with the help of Amato—each one tugging at a leg—and between the two they made over the young American tenor into an Italian Turiddu à la Caruso. And so it is not merely a fairy story but an actuality that Paul Althouse literally inherited the mantle of Enrico Caruso. There are many friends of both men to whom Caruso said: "That young tenor will some day be famous; he has my quality of voice and he can do the same work if he wants to."

Poetic Tribute to Dai Buell

An interesting reflection of the genius of Katherine Lee Bates, whose America the Beautiful is so much before the public, is revealed in the work of her talented niece, Dorothy Burgess, also of Wellesley. It will be recalled that the National Federation of Music Clubs is offering a prize to a native born American composer who shall submit the most inspired setting for this beloved patriotic poem. The following sonnet by Miss Burgess was inspired by the art and personality of Dai Buell—internationally known pianist:

SONNET FOR DAI BUELL

She has drawn silver from the moon and caught
The burning amber of the sun. She knows
The sweep of stars and how a great wind goes
About the sky. The turn of tides has taught
Their rhythms to her soul. Rapt, she has burned
White candles in a holy place, has seen
Old sacrifices done and she has been
Where Beauty's face is bare, and has returned.

Joy looks into her eyes and bright hope bends
To whisper some swift word. Truth by her side
Walks all the world with her. She has been tried
By certain grief, and sweet compassion lends
Healing to her quick hands. Invoking these
She builds cathedrals of her ecstasies.

La Forge-Berumen Studio Notes

Marie Houston, soprano, and Margaret Vernier, pianist, have returned from a tour of the south. They gave forty-seven concerts, visiting the larger cities as well as many of the smaller ones; twenty of these resulted in reengagements. Miss Houston and Miss Vernier have been booked for about fifty concerts in the New England States in the near future.

Sara Newell has been engaged as accompanist for the Pier Concerts in Atlantic City, N. J., for the season. On April 10, Miss Newell presided at the piano for Mme. Sabanieva and Paul Althouse.

A Son to the Schangs

Mr. and Mrs. Frederick Schang, Jr., of South Norwalk, Conn., announce the birth of a son, Frederick 3rd, on April 18. Mr. Schang has been with the Metropolitan Musical Bureau for eleven years.

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ALABAMA FEDERATION OF MUSIC CLUBS HOLDS CONVENTION IN BIRMINGHAM

BIRMINGHAM, ALA.—The eleventh annual convention of the Alabama Federation of Music Clubs was held in Birmingham, on April 5, 6, and 7, with an attendance of several hundred delegates from the 160 music clubs of the state, other prominent men and women of the state musically interested, and eminent speakers from distant parts of the country. The sessions of the convention were held in the beautiful auditorium of the Alabama Power Company building, which has been pronounced one of the three most beautiful industrial buildings in the world. Mrs. George Houston Davis, president of the Federation, presided over the convention, and Mrs. C. J. Sharp, chairman of the Fine Arts Committee of the Birmingham Park and Recreation Board, offered the address of welcome from the city. Mrs. Horace Wilkinson spoke for the music clubs of Birmingham and the response from the delegate was made by Mrs. Kyle P. Shirley, of Wetumpka. The invocation was offered by Rev. Arthur J. Moore, of the First Methodist Church, and the session opened with the singing of America the Beautiful led by Mrs. Gus May, with Lilly Bryon Gill at the piano. Reports from the various committees showed an encouraging increase in the growth of club membership and in musical activities. Report of the treasurer showed that musical scholarships to several conservatories and music schools had been sponsored and paid for by the Federation, and that the financial affairs of the organization were in excellent shape. In fact it was shown that the amount in the treasury now, at the beginning of this new fiscal year, is twice what it was at this time last year. Prominent speakers at the convention included Herbert Witherspoon, president of the Chicago College of Music, who spoke on Music, a Vital Factor in Education; Harold Vincent Milligan, director of the National Music League; Gertrude Early, one of the organizers of the Chicago Woman's Symphony Orchestra; C. B. Richmond, dean of the Alabama chapter, Guild of American Organists; Frank M. Church, of Athens College; Eugene Putnam, director of music at Judson College and Tom Garner, director of the University of Alabama glee club. Musical recitals presented in honor of the convention included a recital by May Shackelford, soprano, with Louise Newman at the piano; George Rykeen, violinist, with Lilly Bryon Gill at the piano; artist concert by Elizabeth Cunningham, coloratura soprano, with Carl Herring at the piano; Nell Esslinger, contralto, with J. Clarendon McClure at the piano; Gordon Sutherland, pianist; Albert Potter, violinist, Alabama College, with Bessie Blair Chamberlin at the piano, and a recital by Beatrice Tate Wright, pianist; S. C. Jaspán, violinist; Joseph Stoves and Carl Herring, pianists and accompanists. In addition to these, musical numbers included a chorus for women's voices, directed by Alonzo Meek; boys' chorus, from public schools, Nellie Stine directing; the Kiddie Band of Tusculumbia; recital by student contest winners; and harmonica chorus directed by Florette Cohn.

Winners of the State Student Contests were as follows

senior piano, Anna McGee, Judson College; junior piano, Claudia Faulk, Selma; violin, Chester Tate, Birmingham; voice, Anna Roberts, Mobile, contralto; J. B. Lassiter, tenor, Birmingham.

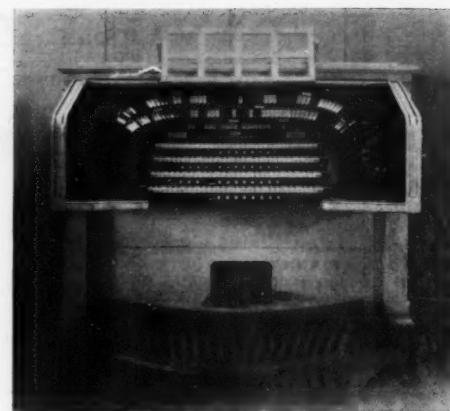
The newly elected officers to serve for 1927-28 are: Alonzo Meek, of Selma, president; Mrs. P. K. Shirley, of Wetumpka, vice-president; Mrs. Tom McCarthy Carr, Birmingham, recording secretary; Margaret Thomas, Selma, corresponding secretary; Mary Graham, Selma, treasurer; Mrs. R. L. Motley, Florence, auditor; Mrs. J. S. Mullins, Alexander City, editor and historian. The new officers constitute the board of directors. Retiring officers who officiated at this convention were: Mrs. George Houston Davis, Birmingham, president; Mrs. E. T. Rice, Birmingham, vice-president; Inez Duke, Opelika, recording secretary; Mrs. Geo. T. Duncan, Birmingham, corresponding secretary; Mary Graham, Selma, treasurer; Mrs. P. V. Spier, Greenville, auditor; Mrs. J. S. Mullins, Alexander City, editor and historian.

Many brilliant social affairs characterized this convention. A charmingly appointed luncheon was given at the home of Mrs. Victor Hanson, registrar of the Past Presidents, honoring the past presidents of the organization. This courtesy included distinguished visitors, among whom were Mr. and Mrs. Herbert Witherspoon, Mrs. Bibb Graves, wife of the Governor of Alabama, and Harold Milligan. A brilliant banquet at the Tutwiler Hotel, honoring all of the delegates, when flowers from Birmingham gardens made elaborate floral ornamentation; a lawn fete at Vestavia, the handsome estate of George B. Ward, capitalist, on the crest of Shades Mountain; luncheons at the Southern and Country clubs, were elaborate social functions. The convention adjourned Thursday afternoon, with the singing in cordial ensemble of *Blest Be the Tie that Binds*, and all agreed that it had been probably the most successful and certainly one of the most enjoyable and inspiring meetings since the organization of the Federation.

A. G.

New Moving Picture Organ at Chicago Musical College

Always up-to-date, Carl D. Kinsey, general manager of the Chicago Musical College, has just installed a moving picture organ. The course in moving picture organ music is therefore one of the latest additions in the curriculum of the Chicago Musical College. It was brought into existence by reason of the never ceasing demand for instruction in a branch of organ playing that has become one of the most lucrative and interesting in the whole field of art. Students have lessons and practice before the screen, provided by the Chicago Musical College in its studios. New two, three and four manual Wurlitzer and Moeller theater organs for lessons and practice are owned and operated there. A superb new four-manual organ has recently been



NEW ORGAN, CHICAGO MUSICAL COLLEGE

installed by the Moeller Company, including every modern device for theater playing which is the last word in organ building. Built at an expense of \$35,000 this organ affords the student every possible effect in organ playing and will be an inspiration to each and every pupil who has the privilege of using it.

By special invitation the writer listened to a demonstration of the organ recently at the Chicago Musical College, by Henry Francis Parks, organist for the Balaban & Katz Roosevelt Theater. Mr. Parks combined a knowledge of the classics with a clear comprehension of modern musical thought and construction, both as composer and theater organist. A composer of originality and melodic worth, Mr. Parks has had years of experience in presenting programs of classical works, operas, oratorios, symphonies, etc. He is also an author of a book entitled *The Modern Theater Organ*, which textbook he is using in teaching at the College. Mr. Parks demonstrated for the writer all the possibilities of the new organ, while pictures were thrown on the screen by an operator who, it was discovered, was a student of the Chicago Musical College. Then slides were put on the screen, illustrating popular songs of the day. Well played by Henry Francis Parks, they brought out all the virtues of the instrument. The writer well recalls how he laughed at the baby cry, at the toot-toot of the train, while also admired was the human voice as well as all the orchestral instruments—each being well displayed under able manipulation.

Charles H. Demorest, who has had part of his early training at the Chicago Musical College, where he studied piano under Friedheim, celebrated pupil and friend of Liszt, has always been an enthusiast of the organ. Long ago Mr. Demorest determined to devote himself to that instrument and perfected himself under the most notable teachers. He not only held some important church positions in Chicago but also achieved a wide reputation as a recitalist. Some years ago he was located in Hollywood, Cal., where he became interested in the development of the motion picture industry. A leading motion picture house in Los Angeles installed the largest organ that ever had been built for such a theater in the West and Mr. Demorest was engaged to open it and later to continue as organist. From this time he became more and more identified with the application of music to motion pictures. His remarkable success in this work speedily resulted in many pupils coming to him to learn its principles. In 1920 Mr. Demorest spent a year in Seattle, playing at two of the largest theaters, and the following season, wishing to study the development of motion picture music in the East, went to New York, where he was engaged to play at some of the principal theaters devoted to pictures. Mr. Demorest, in spite of the engrossing occupation with motion picture work, did not neglect the field of concert playing. He has been organ soloist with two symphony orchestras of Los Angeles (he was official organist of the Los Angeles Philharmonic Orchestra) and with the Portland (Ore.) Symphony Orchestra. In addition to extensive recital work on the Pacific Coast, Mr. Demorest organized and conducted for a year a children's orchestra of 100, the largest in the West. Upon his engagement for the faculty of the Chicago Musical College, this artist was secured for the organ position in one of the principal moving picture theaters in Chicago. He has published a large number of organ pieces, songs and piano works.

With such organists as Henry Francis Parks and Charles H. Demorest, the Chicago Musical College boasts of an organ faculty second to none in the country.

Bourskaya in Demand

Ina Bourskaya, mezzo-soprano of the Metropolitan and Ravinia opera companies, is one of the most modest artists now before the public. That her artistry has been admired throughout the musical world has long been known and that she has won the American public from the start has been demonstrated by the many offers she has received from various operatic managers. Louis Eckstein, the astute general director of the Ravinia Opera Company, has just re-engaged the popular mezzo-soprano for his summer season at Ravinia.

Miss Bourskaya recently signed with Manager Merola to sing the title role in *Carmen*, Amneris in *Aida*, Azucena in *Trovatore*, *Mistress Quigley* in *Falstaff*, all with the San Francisco and Los Angeles grand opera companies. The gifted songstress has also been secured by the University of Minnesota to sing the title role in *Carmen* when that opera will be given an open air performance in Minneapolis on June 11. Success calls for success and dates call for dates, and wherever Bourskaya has sung she has been re-engaged.

Radio Position for Stephens Artist

Alois Havrilla, baritone, and artist pupil of Percy Recor Stephens, has joined the staff of Radio Station WGL, at the Hotel Majestic, New York, as studio director. In addition to his activities in the radio field, Mr. Havrilla is director of the Choral Society at Briarcliff, and the coming season will be baritone soloist and choir director at the Congregational Church in Briarcliff.

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OLD FASHIONED HYMNS.
 S. D. F.—Of course there are old fashioned hymns still being sung. Certainly the good old fashioned ones are so closely woven in the life of the church and its celebrations that there would be a great lament were they taken out of the hymn books. In earlier years there was a disposition to indulge in melancholy tunes that made almost any hymn resemble a dirge. However, that seemed a part of the religion, to have everyone as depressed and melancholy as possible. But many of these old, and often stupid, hymns have disappeared, being replaced by some splendid, soul stirring verses set to appropriate music that has the merit of being cheerful. Much attention is paid to having good church music, there being societies which oversee that any additions to hymn books are worth while. But you will hear some of the old tunes if you attend any, or many, of the Sunday exercises of the churches.

THE NEW OPERA HOUSE.
 D. S. M.—Your question as to when the new Metropolitan Opera House will be ready is one that possibly even those most closely connected with the building of it might not be able to answer themselves with any certainty. It is reported that plans and details are being worked out as rapidly as possible. There is so much to be considered, that delay is absolutely unpreventable. The new building will undoubtedly be ready for the 1928-29 season.

TOTALLY DIFFERENT.
 C. J.—The new and decidedly popular song, Bye, Baby, Bye, Bye, Bye is by J. H. Fithian. It has nothing whatever to do with the Broadway show, Bye, Bye, Bye. The Fithian number is a typical mammy song although it is generally used as a dance selection.

Novaes Audience Throws Restraint to Winds
 Guiomar Novaes has been scoring one success after the other on tour. Her appearance in Duluth inspired Rizzpah Mitchell to write in the Duluth Herald that "Matinee Musicales audiences have a reputation for critical coldness, but the big audience that greeted Guiomar Novaes threw restraint



GUIOMAR NOVAES

to the winds and applauded with an enthusiasm and abandon that was good to witness. At the close of a generous program, they refused to leave and continued to demand encores until Novaes had played five encores with a generous bestowal of lovely smiles and gracious bows which the audience refused to accept in lieu of another number. The good fairies that presided at the cradle of Guiomar Novaes were most prodigal with their gifts. She has unusual beauty, a marked intellectual quality and below the surface undercurrents of emotional sensitiveness and poetic appreciation that were revealed in her unusual interpretation of Chopin. And for extra good measure she has that rare thing in woman—a sense of humor." Mr. Mitchell concluded his review by stating that "The Novaes recital was a fitting climax for the Matinee Musicale's season of unusually worth while artists' recitals."

Estelle Liebling Studio Notes

At the Paramount Theater the Misses Glass, Lipson, Haft and Canning were engaged for Easter week. Augusta Lenska, Chicago Opera contralto, was engaged as the soloist of the Rubinstein Club on April 19.

At the last Rubinstein Club concert, April 10, all the soloists were Estelle Liebling artists. They were the Misses Mack, Tyson, Norelli and March. The feature of the program was a series of Brahms waltzes arranged for four voices. They were accompanied on two pianos by Madeline Marshall and Jules Burger, Beatrice Belkin was engaged to sing Nanette at the biennial performance of Falstaff on April 21, in Chicago.

Radie Britain's Songs in Dresden

Eric Wildhagen, leading baritone of the Munich Grand Opera, sang four songs on his Dresden program April 11, by Radie Britain, the young American composer. They were: Withered Flowers, Open the Door to Me, Immortality, and Nirvana.

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BUFFALO, N. Y.

(Continued from page 35)

tion of all Baptist churches. The accompanists were Helen M. Judson, Mrs. W. F. Jacobs, Mildred Dye, and Robert Hufstader.

George Bouchard, organist and choir master of St. Margaret's Church, prepared a Mass of his own composing for Easter. Mrs. George Bouchard, soprano, Mr. and Mrs. Weyforth Steward, alto and baritone, and William Goetz, tenor, comprise the solo members of the choir. Mr. Bouchard has charge of the music of Touraine Hotel, and is busy with organ and piano pupils.

Mrs. Edward M. Schen of W. Ferry Street, opened her spacious home for a musicale for the Junior McAll. Mrs. John F. Beckert and her committee arranged a delightful program in which the participants were as follows: Valeria Kleber, Bertha Supplee, Bradley Yan, and Mrs. Edward Schen, with Marion Voss, accompanist.

The Choral Club gave a musicale and tea for its members at the residence of Mrs. Charles Rosengren; Natalie Ernst, president, received with Mrs. Rosengren. The musicale, in charge of Mrs. Abram Hoffman, was given by Mrs. George Fleischman, soprano; Mrs. Alexander McIntosh, contralto; Russell Baum, pianist; accompanists, Mrs. Charles Warren and Mrs. Noel Green.

Clara Knoll, chairman, presented the musical program for the Women's Association meeting of the First Presbyterian Church in the Guild Hall recently. Montrose Phillips and Esther Duerstein, violinist, gave a delightful program by Bach, Saint-Saens, Borowski and Cui, responding to numerous encores. These two young women are unusually accomplished and give much pleasure in their ensemble work. Mrs. Don Tullis assisted in three groups of soprano solos, with piano, harp and violin accompaniment, and was also recalled.

Vernon Curtis, tenor, sang with much success, Mrs. Curtis accompanying, at the annual meeting and musicale of the Current Events Club (of which Mrs. R. W. Eaton is president) in the Tower Club. Others participating were Virginia Squires, Mrs. Wallace Ashberry, and Mrs. Thomas Carpenter.

At the musicale-tea of the Graduates' Association, Mrs. Andrew J. Purdy, chairman, the program was given by Marion Nicholson Paterson and Eva Rautenberg.

Conrad Rundell, tenor, and Guida Frazer, soprano and accompanist, have appeared recently in several Hotel Statler programs; also for the Ericsson memorial dinner at the Lafayette Hotel.

Participating in the last meeting of the Music Study Club in the Grosvenor Library were the following members: Mildred Dye, Patricia Boyle, Marguerite Morgan, Helen Douglass, and Mrs. Walter Hawke. Mme. Blaauw read a paper on Schumann and Brahms.

Bertha Drescher, soprano, has filled a large number of engagements recently, among them the following: Society of Vermonters at the Buffalo Consistory, Buffalo Passenger Association at Hotel Buffalo, Hotel Keepers' Association at Hotel Niagara, Niagara Falls, Mercer Club at the Consistory. She has made various appearances as solo soprano with the Buffalo Operatic Company, also at the Hotel Statler and Hotel Lafayette musicales. Regnhild Ihde, Miss Drescher's talented Norwegian pupil, has appeared with success at the American Artists' Club musicales and also at the Buffalo Consistory.

Ethyl McMullen and Isabelle W. Stranahan gave a students' recital in which their piano and vocal pupils participated with marked credit to their respective teachers.

Mary M. Howard issued invitations to a solo and ensemble musicale presented by some of her pupils in the Grosvenor Library. The well known high quality of this teacher's successful work needs no comment. The program was presented upon this occasion by Lillian Dekdebrun, Emily Hehnert, Mildred Kelling, Esther Mandelbaum, Julia Jennings, Evelyn Smith, Marie McKenna, Harry Meadow and Homer Ritter, all of whom acquitted themselves creditably.

Mrs. Charles K. Warren's advanced pupils were heard in a praiseworthy recital at her residence-studio in Hartwell Road recently, compositions by MacDowell, Grainger, Brahms, Chopin and Schumann being well played by Ruth Bender, Elizabeth Waters, Dorothy Wilson, Virginia Allen, Frances Nye, Minota Mason and Beresford Well.

Mary Larned presented some of her pupils in a piano recital in her Hodge Avenue studio, the participants being Mary Zdarsky, Clara Olmstead, Agnes Wilson, Olga von Rarrel, Alice Dakin, Doris MacMilan, Sue Elson and Marion Glaze.

Emil R. Keuchen, organist, introduced his pupil, Erma Meyers (organist of St. James Evangelical Church), in recital at Pilgrim Evangelical Church. Miss Meyers' excel-



DANA SUESSE.

Dana Suesse, composer-pianist-painter-poet, recently made what must be called a triumphal tour from her home in the Middle West to New York. She stopped in St. Louis to call upon Mr. and Mrs. Rudolph Ganz and to play before the Shakespeare and the Tuesday clubs. From St. Louis she went to Chicago where a publisher offered to publish all of her compositions, and Herbert Witherspoon and Dr. La Violette each offered scholarships in the Chicago Musical College. The Kansas City Star says of Miss Suesse, "that she has 'remarkably good musical ideas. Her compositions are not the sort that dubious 'wunderkinds' turn out; they have form and atmosphere and are made grateful by unusual melodic fertility.' These remarks were made after a recital given by Miss Suesse at the studio of her teacher, Gertrude Concannon, of Kansas City. Miss Suesse made her debut in public at the age of five. That is not so very long ago for she is only fourteen now. She is amazingly versatile. When only twelve she wrote a play which was given by students of the Westport Senior High School. She has written and published poetry. She improvises in public. And she plays the piano as well as she composes, which is saying much, for her compositions are excellent." N.

lent program was varied by solos sung by Rebecca Cutter Howe.

Participants in the Hotel Statler musicales the past month have been as follows: Robert Munn, Robert Hufstader, Conrad Rundell, Bertha Drescher, Irma Breck, Mary L. Conover, Pauline Minot, Mabel Busch, Guida Fraser, Mrs. Victor Schwartz, Marie Resch and Alice Schuegler in two-piano recital, William Kraft, Howard Zwickey, Vernon Curtis, and Florence Curtis.

The musicales given in the Liberty Bank Building had as participants, Mme. Blaauw, Patricia Boyle, Helen Douglass, Florence Ralston, Mrs. Charles Wallace, Norman Lucas, Katherine Lea Sheck, Charles Huber and Grace Sandel.

Amy Corey Fisher, head of the piano department of the Buffalo Seminary, gave a piano recital for the Twentieth Century Club at its Wednesday morning meeting.

The Ella B. Snyder ensemble of women's pupils (Julian Caster, conductor) gave a concert in the High School Auditorium of Williamsville with decided success. Martina B. Baker, soprano, and Myra Kranichfeld, contralto, were the efficient soloists. L. H. M.

Pietro A. Yon Organist at St. Patrick's Cathedral

Pietro Yon, organist and composer of international reputation, was chosen organist of St. Patrick's Cathedral on April 1, but he will commence his public activities on October 1.

Pietro Yon was graduated with full honors from the Academy of St. Cecilia and the Italian Ministry of Public Instruction in 1907, when he had already been for two years associate organist at St. Peter's at the Vatican, Rome. He was then brought to America by Rev. Fr. J. B. Young, Jesuit, to fill the post of organist at St. Francis Xavier Church in New York City, where he remained up to the present, and where the music was always considered a criterion of Catholic Church music and liturgy. Although Mr. Yon will be organist of St. Patrick's Cathedral, he will continue to take full charge of the music at St. Francis Xavier's, and play a limited number of recitals in America and in Europe, where he spends his summers.

Elaborate musical programs are now planned by Mr. Yon in association with J. C. Ungerer, who has been organist of the cathedral for over thirty years, and several new compositions are being prepared by Pietro Yon, who is already the composer of twenty-three Masses, a hundred Motets and much music for organ and orchestra. Together with all these big plans, there will also be installed at the Cathedral one of the finest organs in America.

Pietro Yon, who has been for several years an American citizen, was born in 1886 in Settimo Vittone (Piedmont), Italy, where, at the age of six years, he commenced his musical education. He then studied in Milan, Torino, and was graduated in Rome, where he won the first scholarship for piano, organ and composition. His teachers were R. Remondi and R. Renzi, in organ; A. Burbatti, A. Bustini and G. Sgambati, in piano, and C. De Santis in composition. In December, 1921, he was appointed Honorary Organist of the Vatican in Rome, and last year was made a Chevalier of the Crown of Italy by Mussolini.

Mr. Yon's brother, Constantino, also a celebrated organist, is organist and choirmaster in the Dominican Church of St. Vincent Ferrer in New York City.

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EN ROUTE TO EUROPE.

Josephine Lucchese and Mr. and Mrs. Fanny R. Wurlitzer of Cincinnati and North Tonawanda, manufacturers of Wurlitzer organs and other musical instruments, snapped recently while en route to Europe. The "American Nightingale," as Lucchese is called, met the Wurlitzers on the Italian liner, Conte Rosso. This gifted prima donna has now begun her grand opera tour of Germany, Holland, Denmark, Hungary, Austria and Czecho-Slovakia. On April 1 she made her debut in Hagen, Westfalia, in *The Barber of Seville* and scored her usual success. During the middle of May Miss Lucchese will appear in Berlin in Pergolesi's *La Serva Padrona*.



NEAR RIMINI.

Jencie Callaway-John, American soprano, and her European representative, Giuseppe Amatori, snapped at San Marino, Rimini, during a tour of Italy, following her operatic debut in *Madame Butterfly* at Como. Mme. John has now returned to New York.



MONKEY SHINES.

This is Jacques Thibaud, eminent violinist, and the gentleman holding onto the artist's coat-tail, is, as Thibaud himself reports, "an ancestral cousin of mine, several million times removed."



SUZANNE KEENER,

photographed at Monticello, the home of Thomas Jefferson, when she sang recently at the University of Virginia at Charlottesville, Va., which was founded by the famous leader of Democracy. The snapshot is especially interesting at this time as many celebrations are in progress in honor of the anniversary of Jefferson's birth.



CHARACTERS IN BEETHOVEN COSTUME MEMORIAL RECITAL,

given by the Wildermann Institute of Music at the Masonic Temple, Port Richmond, Staten Island, N. Y., on March 27. Front row, left to right, sitting: Princess Esterhazy; Karl Czerny (as a boy of ten years), Clayton Behrens; Beethoven, Charles Schaumburg, Jr.; Schubert, David North; middle row, standing: Austrian peasant girls, Jane Petranich, Ethel Rochford; Kreutzer, Samuel Sannorzi; Countess Zichy, Mathilda Sannorzi; Haydn, Signor Luile Gasparino; Giusetta Guiccardi (Beethoven's Sweetheart), Mildred Behlen; Bettina Brentano, Yetta Sannorzi; Count von Bruening, K. Bowen; Austrian peasant girl, Irene Walker; third row standing: Princess Lichnowsky, Sara Goodman; Mozart, Ange Rizzo.



KARIN BRANZELL,

who recently appeared in a performance of *Tristan and Isolde* with the Metropolitan Opera Company at the Academy of Music in Philadelphia and according to the Evening Public Ledger "She was a superb Brangaene in voice, drama and stage presence. Like that of Isolde, the music of Brangaene, especially that of the hectic first act, is more or less hysterical in accordance with the dramatic situation. It was well sung by Mme. Branzell, who also interpreted the role with that mixture of affection for Isolde and fierceness for those whom she believes to be her enemies which is seldom adequately portrayed." The foregoing comment also is representative of that which Mme. Branzell receives following her appearances in New York with the Metropolitan Opera Company. (Photo by Nicholas Muray)

MUSIC AND THE MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

THE KING OF KINGS A TRIUMPHANT ACHIEVEMENT

World Premiere at the Gaiety Theater Attended by Brilliant Assemblage—New Film a Monument to Cinema—Dr. Hugo Riesenfeld Provides Beautiful Musical Background

After a year's work, Cecil B. de Mille presented through the Producers' Distributing Corporation, the new film, *The King of Kings*, on April 19, at the Gaiety Theater. Notables in all walks of life were present. The film was woven together by Jeanie Macpherson from incidents in the life of Christ and includes a cast of 530 named roles and 4,228 supernumeraries. The production is one of stupendous and triumphant achievement.

To have accomplished such a feat as have Miss Macpherson and Mr. de Mille, it was necessary to approach the subject from several different angles and perspectives, and this they have done with good taste, sound judgment, reverence and appreciation. A grasp of the purpose and intent of the life of Christ was essential, and it was also necessary to handle the subject, which is so dear to the hearts of most of the spectators, with a view toward reproducing it with accuracy and yet with sufficient of the dramatic and theatrically entertaining element so as not to lose its purpose in picture form. One of the outstanding features of the whole, to anyone who knows the life of Christ well, is the fact that the choice of episodes is so well done. The subject is so vast that any choice might naturally offer a baffling and confusing problem.

The picture opens with lavish scenes in the home of Mary of Magdala, known as one of the most extravagant of hostesses, and continues with the cleansing of this sinner, the healing of little Mark and the blind girl, the rest at the home of a carpenter and "rendering unto Caesar the things that are Caesar's," the gathering of the little children, Christ in the Temple casting out the money changers and shunning the Hosannas of the mobs, the raising of Lazarus and the temptation of power. The second part draws nearer and nearer to the culminating dramatic point of the Crucifixion. The turbulent spirit is first seen in the High Priests, headed by Caiphas, who succeeds in getting Judas to betray the Master, on to the agony in the garden of Gethsemane, the judgment of the High Priest and of Pilate, the Via Dolorosa and the Crucifixion, and finally the Resurrection and Ascension. Time and again during the story the emotion of the spectators is aroused by the tenderness of Christ, the gentleness, His never-ending understanding, His passive heroism, His overwhelming love for all mankind; yet undoubtedly the highest peak of intensity comes on visually beholding the striking earthquake at the Crucifixion. This is one of the most astounding pieces of technical dexterity that has been accomplished in this field of art. Another striking feature is the deftness with which the suffering of Christ is conveyed by strokes of finesse, in showing the torture of Judas as he beholds the God-Man being scourged. The scenes of the Resurrection and those in the home of Magdala are colored, and these pass before one as if he were visiting an exquisite gallery of masterpieces. In this array one also can place the authenticity of such gatherings as the Last Supper, which is remarkably like some of the old paintings of this scene, the raising of Lazarus and the dispersing in the Temple. From the standpoint of production, therefore, this is a monument to the cinema.

Worthy of consideration, too, are the actors themselves. The cast is one where honors are equally divided. This no doubt accounts for the smooth running of the action and the fact that the dramatic flavor never lags. H. B. Warner, as the Christ, has achieved an extraordinary feat. His attention to details has made the central figure one which readily coincides with the traditional conception of the suave, humble, sad, yet forceful figure. Mr. Warner carefully remembered that the figure was never known to laugh, but merely smiled, and in his smile the actor conveys the pathos and sympathy which the character symbolizes for everyone. Mr. Warner's makeup is first rate artistry. The asceticism of the face and figure never wanes, and the emaciation of the body during the Way of the Cross is blood curdling.

Then there are the two Schilkrauts, father and son, as

Caiphas and Judas, respectively. The work of the Schilkraut senior is superb throughout; that of Joseph improves as the play progresses. It is a physically beautiful Judas that justifies Magdalene's infatuation. His bodily disintegration as his crimes increase is well portrayed. Victor Varconi as Pilate and Ernest Torrence as Peter are notable figures. To have come to such excellent physical detail of character must have required a minute conception of the characters by the individuals. This is so clearly seen in the twelve disciples, who, vastly different in person, still have a unity in their Semitic features. The male cast is far better than the female; nevertheless Jacqueline Logan as Magdalene and Dorothy Cumming as Mary the Mother are outstanding figures. There is a nobility about all the actors which raises them on a high level no matter what role they are portraying—good or bad.

A word should be said about the effects which the director has achieved by peculiar lights, such as when the little girl regains sight, when after the last supper the grail remains on the table and at the tomb before the resurrection. These are moments cleverly devised and serve effectively to intensify the spiritual element of the play.

The music has been arranged by Dr. Hugo Riesenfeld who has woven a score together from many liturgical hymns and a few operatic airs. This music follows closely the action of the play, the themes recurring for certain definite times. There is also a chorus of forty voices behind the scenes which intones the Hosanna in the Highest when the crowd waves palms and wants to crown Christ king. It is used again at the Crucifixion, adding materially to the effect of destruction and tumult. The stage has been cut out so as to fit in a very competent orchestra and there has been created an appropriate drop to grace the stage when not in use. Nothing has been left undone to make this picture a success, and the reverent, suffused attitude in which it was received on the first evening attested to the fact that the mind of man today is still capable of appreciating such a lofty subject so expertly handled.

A TRUE STORY

W. Wallace Ham, director of publicity at the Mark Strand Theater, sends us the following interesting little article, with this line: "Perhaps you can find room for this, or part of it. It's a true story and not a press stunt. I only found it out by accident:

"Ethel Clark, who is no taller than Marguerite Clark, Edna Wallace Hopper, Della Fox or Emma Trentini, who won fame on the light opera stage despite their diminutive size, has aspirations to follow in their footsteps, an ambition that is well on to fulfillment. And it is Emma Trentini who is helping little Miss Clark to reach her goal.

"Miss Clark, not yet out of her teens, already has a good start on her career. After several months' concert work she joined the De Wolf Hopper company and spent nearly two years on tour playing leading roles opposite the noted comedian and singer in his revivals of several of his successes. The season closed recently when Mr. Hopper returned to New York; but Miss Clark was engaged to play similar roles for the Civic Opera Company in Pittsburgh during the coming summer. And the repertory will include *Naughty Marietta* and *The Firefly*, made famous by Trentini.

"Miss Clark, at her home at New Brighton, S. I., read last week that Emma Trentini, the petite light opera prima donna, was singing at the Mark Strand Theater. Like Steve Brodie she 'took a chance.' At the theater, Monday afternoon, Miss Clark saw Larry Wood, the house manager. He wasn't sure at first Miss Trentini would see Miss Clark, he explained, but he would do what he could. He did. Miss Clark was sent back to see Frank Ziesel, secretary to Joseph Plunkett, the managing director. He too, was impressed with little Miss Clark. He went to see Trentini.

"Would Trentini see Miss Clark? Why? Explanations. Sure, Trentini would see Miss Clark. And then followed an hour's visit when the situation was thoroughly gone over and the famous singer had promised Miss Clark to coach her in the roles in which she is familiar and to help her with her music. And this is to take place at the Trentini home in Woodside, L. I.

"And then Miss Clark, fairly bubbling over with joy, chased 'out front' again to thank Mr. Wood and Mr. Ziesel. She fairly beamed.

"Isn't it just too wonderful!' she exclaimed. 'I didn't think I would even be able to get nearer to her than as a spectator in the audience. But really to meet her! And have her help me! My, goodness, but I'm happy.'

"If you happen to think prima donnas are temperamental, egotistical, self-centered, selfish, cold or aloof, please see Ethel Clark. She will tell you differently."

A DROP OF OIL MARRED TECHNICOLOR

Dr. Hugo Riesenfeld has called attention to the fact that by an accident which occurred in the film booth on the opening night of *King of Kings* at the Gaiety Theater, the beautiful technicolor sequence that opens the picture was marred in its presentation. It seems that all the trouble happened when a little drop of oil seeped from a part of the machinery to the lens, causing a heavy mist that obscured the coloration on the screen.

ROXY INSTALLS THIRD DIMENSION PROJECTION

The third dimension projection, the invention of Ludwig A. Wilczek, who worked on it for three years before he perfected the screen, has been installed in Roxy's Theater—the first time in any theater in the world. The principal feature of the new projection is a screen made of trillions of particles of glass forming a smooth surface which may be washed. It makes possible a stereoscopic effect. The glass comes from Germany and practically all flickering, distortion and fading



White photo

De Barron photo

SINGING FAVORITES ON BROADWAY

(Right) Margaret Schilling, a newcomer at the Mark Strand Theater, who is gaining favor and will doubtless be heard many times in the future at this house, which recently celebrated its thirteenth anniversary. (Left) Caroline Andrews, coloratura soprano, and a member of Major Edward A. Bowes' Capitol Theater family.

AMUSEMENTS

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have been eliminated in the Roxy Theater by this new invention. An advantage is the saving of about one-third in electrical current. The screen is very evenly eliminated by this method, and eye strain is greatly relieved both in the center and side seats.

MAJOR BOWES' RADIO TREAT

Major Edward Bowes and Frank Mandel, co-producer of *The Desert Song*, who both hail from San Francisco, had a reunion recently, and, as a result, when the major and his Capitol Theater family broadcasted last Sunday night, members of *The Desert Song* company presented that successful production in tabloid form. Another treat was Jennie Robinor, a pupil and protégée of Alexander Lambert, several of whose pupils have appeared with favor at the Capitol.

JOSIAH ZURO TRAINED CHORUS

The chorus which sings the incidental solos in the de Mille film production, *The King of Kings*, was trained for this purpose by Josiah Zuro, well known conductor and coach. Mr. Zuro has had a fount of experience and his master hand is seen in the very effective work done by the chorus.

MARION GREENE AND DESHA COMING TO PARAMOUNT

Beginning the week of May 7, the Publix Theaters Corporation will present two well known artists at the Paramount Theater: Marion Greene, baritone, known to New York through his appearances in such productions as *Mon-sieur Beaucaire*, as well as being a concert artist of note,

and Desha, the dancer. For Mothers' Day, Mr. Greene will feature that lovely ballad, Mother O' Mine. Desha will be seen in several of her most popular solos, this being a return engagement. She appeared at Paramount the opening week. Another note of interest is the fact that the Public Theaters Corporation is presenting six well known jazz bands on its circuit this month.

NOVEL OF KING OF KINGS PUBLISHED

The King of Kings in novel form, written by Jeanie Macpherson and Henry MacMahon, and published by Grosset & Dunlap, is on sale at the various book stores. Miss Macpherson and Mr. MacMahon were collaborators on the fiction version of The Ten Commandments, whose sale was nearly 200,000, 78,000 copies of which were sold in England up to last January.

PROFESSIONAL JEALOUSY

At the opening presentation last week of the bill at the Colony Theater, when the Vitaphone Orchestra, under Herman Heller, was playing the Offenbach overture, Orpheus, the ushers heard a slight tittering on the part of several in the audience. They looked at the screen for the reason. The composition had reached the point where the first violinist had a solo of several bars and the watchers saw the violinist seated next to the soloist take a side look at him that was certainly not full of admiration. Another titter followed. Quick as was the idle violinist's look, it was not so quick that the audience did not see it and know the meaning. Three times it happened during the solo, and when the overture was over there lingered in the minds of those present one thought: the look was not one of brotherly love.

COLONY

The Warner Brothers are presenting Rin-Tin-Tin in Tracked By the Police, at the Colony this week and one has no hesitancy in saying that the dog is the star of a weakly woven picture, very apparently written for him especially. However, Rin-Tin-Tin does some remarkably human things. Although one senses what he is going to do, he does it with a very human expression on his face; in fact he does everything but talk, so that the audience is spurred on to applause. In Nanette, his "blond" mate, he has a lovely but dependent foil.

Jason Robards, as Bob Owen, his owner and over-seas pal, is the victim of a conspiracy to delay work on the dam. He is wounded by the gang and led to a deserted shack by Rin-Tin-Tin, who then goes about achieving the rescue of Owen's girl, played by Virginia Browne Faire (like her name—only fair), and in the end there is a double re-union of the couple, Rin-Tin-Tin and his Princess. The organist furnished appropriate music for the picture whose only claim to interest could be in this magnificent animal.

A new Vitaphone bill was given, the best feature being Albert Spalding, American violinist, in two numbers: Chopin's Nocturne No. 12 in G major and the Schubert Hark, Hark, the Lark. The recording was excellent; in fact very realistic, due no doubt to a perfect setting of the volume dial. There was no scratching, as is sometimes the case, nor even the sound of the machine. Mr. Spalding screened well and seemed in possession of his usual poise, even before the camera. Andre Benoist was at the piano.

Mary Lewis was presented in three songs, previously heard at the Selwyn Theater, and won favor anew with her voice, and charm of looks and manner. A novelty was Margaret McKee, who, emerging from a gilded cage, whistled several selections and gave clever imitations of bird calls. The little singing Miss McKee did, was not necessary and detracted from the rest of her act.

The old vaudeville favorite Will Morrissey, assisted by Midgie Miller, and others, among whom were a dancing bull and "Black Bottom" horse, were seen and heard in a Vitaphone Revue presented to Gene Salzer's orchestral accompaniment. It was entertaining—but one wished Miss Miller's diction were more intelligible when she sang.

PARAMOUNT

Comedy is the predominant factor in the well balanced program at the Paramount Theater this week, with Eddie Cantor in Special Delivery, the film attraction, and Borrah Minevitch and His Harmonica Band in Boyhood Days, as the outstanding features.

The program opened with the overture Immortal Melodies, composed of sections of Verdi and played as a tribute to this great composer. As a finale to the rendition the trio from I Lombardi was sung by Miriam Lax as Giselda, Sudwarth Frazier as Orontes and Amund Sjovik as the Hermit. The singers were in excellent voice and received enthusiastic applause. The news reel was next shown.

The ever popular Jesse Crawford then gave an organ number, assisted by Mrs. Crawford at the stage console. Mr. Crawford first played the finale of the Orpheus Overture of Offenbach, following it with Waters of Venice, and concluding with the featured selection, Forgive Me. Mr. Crawford's share in each week's entertainment is steadily winning more followers and is regarded by many as "the cream of the program."

Gioacchino Rossini was the subject of the week's release of the Famous Music Master Series of short films and the composer was shown at the height of his popularity—"winning, dining, and making merry." The sub-titles showed the wit which has always been associated with the name of Rossini. During the film the Paramount Orchestra played

selections from the most famous of Rossini's compositions—William Tell, Barber of Seville and Stabat Mater.

The scene for the presentation was one of the sidewalks typical of New York, where under the shadow of the elevated railroad, the street urchins play. Art Kluth, boy tenor, sang a popular song, and then Mr. Minevitch and his band of about eighteen boys, were heard in a variety of selections, including Curbstone Medley, In a Little Spanish Town, No Name Blues, and Blue Skies. The feature, however was the playing of Gershwin's Rhapsody in Blue by Borrah Minevitch. It would be a safe surmise to say that a great majority of the audience had no conception of the possibilities of the harmonica as a musical instrument and the applause which greeted the performers was spontaneous and enthusiastic.

Special Delivery, with the inimitable Eddie Cantor, who has been successful in transporting his winning personality from the speaking stage to the silent screen, is chockful of chuckles and laughs. While the plot is negligible, the gag-men have overcome this difficulty by revamping old comic situations and digging up new ones which provide the star with adequate opportunities of displaying his talents. All in all, Eddie is an amusing and unusual mail carrier. Jobyna Ralston as the girl does good work.

CAPITOL

If wholehearted laughter determines the success of the picture with Capitol Theater goes this week, then the Metro-Goldwyn Mayer production, Rookies, goes well over the top. After weeks of viewing numerous "just fair to middling" films, we sat well back in our seat on the opening day of this week's show and joined in the laughs—one starting when the other ended. Karl Dane, he of the tobacco chewing habit, and George K. Arthur, who rather eclipses his co-star this time, were hilariously funny in a picture based on the original story by Byron Morgan. The action of Rookies is cleverly spun out, with Marcelline Day, the pride of the training camp, providing the cause for many of the episodes between Dane and Arthur. David Mendoza and his orchestra furnished a musical background that heightened the pleasure of the feature.

The preceding part of the bill began with the introduction and Wedding March from Rimsky-Korsakoff's Le Coq d'Or, brilliantly performed by the orchestra. The music made one glad of the prospect of hearing the opera again at the Metropolitan Opera House next season. Mirrors of Nature, a Central film, was picturesque, in a reflective way and Waldo Mayo, concert master, received quite an ovation for his superb rendering of Smetana's My Native Land, after which came the Capitol Magazine, with its last minute topics on both sides of the ocean.

Laugh, Clown, Laugh, the ballet, opened a la Paganini with Punctinello (Mr. Triesault) coming before the curtains and drawing them aside for the commencement of the show. In the diversions that followed, Joyce Coles and Mr. Guerard, as well as the ballet corps and Chester Hale Girls as Daffodils, combined their efforts and gave a performance of originality and one that pleased the eye at the same time, in their starched tarlatan costumes by pastel shades against a lovely setting.

STRAND

Old folks who want to feel young again ought to see this week's offerings at The Mark Strand. Joseph Plunkett has conceived a clever and wholly interesting idea of presenting "An Old Fashioned Party" which is more aptly called "Impressions of the Days of '90." The curtain rises on a street scene—perhaps Fifth Avenue—and the costumes

bring a smile. Then an interior scene shows the guests sitting about the parlor. Pauline Miller, soprano, sings the old, popular ditty, Ta-ra-ra-boom De-Ay, after which Mlle. Klemova and M. Daks dance the polka. The Six Liebbling Singers arouse much delight with their two numbers—Spanish Cavalier and Drink To Me Only With Thine Eyes—and Chas. Guglieri and Al Markell each do a stunt. Mlle. Klemova and the Ballet Corp conclude this feature with more delightful dancing.

The principal picture is The Better 'Ole, starring Syd Chaplin. It is well made and offers many humorous moments. Those who saw the play will doubly enjoy this film version.

For the prologue, Edward Albano, baritone, sang There's a Long, Long Trail (Elliott), and in addition there were the usual interesting Topical Review, the orchestra prelude and the organ solo.

GOOD MUSIC IN THE MOVIES

Today Broadway is dotted with large motion picture houses, but just thirteen years ago the Mark Strand blazed the trail. The newest palaces devoted to the cinema, as everyone knows, are the Paramount and Roxy's. When Carl Edouarde was invited to go from the Regent Theater in Harlem down to Broadway to open the Strand Theater, he did so reluctantly. He did not think high class music would go with movie patrons. But he decided to try it anyway. The result is well known. Not only the Mark Strand, but also all the theaters that followed in its wake have made the classics a part of their weekly offering.

This week at the Capitol, for instance, David Mendoza, versatile conductor of a marvellous body of musicians, offers the introduction and Wedding Scene from the Rimsky-Korsakoff Le Coq d'Or, which will be revived next season at the Metropolitan. Over at 7th Avenue and 50th Street, Erno Rapee and the Roxy Theater Orchestra are playing as an opening of the bill, the Tannhauser Overture, accompanied by the chorus. The Strand and Paramount theaters also render a standard work.

At the Capitol, to return to this week's bill, Fritz Kreisler is represented by his Cradle Song, which is sung by Celia Turrill, late of William Wade Hinshaw's company, and Marjorie Harcum. The composer Smetana is given a place on the same program by the concertmaster and former successful concert violinist, Waldo Mayo, who plays his My Native Land. Harold Van Duzee, an exponent of the Jean de Reszke method, through Oscar Seagle, is singing Leoncavallo's Matinata at the Roxy and the Russian Choir is heard in a lovely choral number by Rimsky-Korsakoff. As a contrast, a special arrangement of George Gershwin's Rhapsody in Blue is offered as an organ number. George Gershwin has been trying his hand in the concert field this spring, and with favor, too.

The motion picture houses are now a market for young talent. The Strand is presenting this week, An Old Fashioned Party, which is an impression of the days of the nineties, with some of Estelle Liebbling's singers. Pauline Miller is the soprano soloist.

As for the weekly ballets—Chester Hale's presentation all this week is called Laugh Clown Laugh, charming in color, originality and vivacity; Theodore Stepanoff, formerly one of Anna Pavlova's partners, is featured in a Cossack Dance at the Roxy, and Maria Gambarelli charms in her Javanese Lily Dance, while Mlle. Klemova, premier danseuse of the Mark Strand, and the augmented ballet, under Anatole Bourman, hold forth at this theater.

And this high standard is not only adhered to this week, but every week of the fifty-two of the year!

DO YOU KNOW THAT

Chang opens tomorrow night at the Rivoli; Old Ironsides has moved down to the Criterion; Children of Divorce continues at the Rialto, Rough Riders at the Cohan, John Barrymore in When a Man Loves at the Warner, Norma Talmadge in Camille at the Globe, King of Kings at the Gaiety, and Beau Geste terminated its long run at the Criterion.

The Fox picture, Ankles Preferred, held over for this week at the Roxy, broke all records; 24,000 admissions were sold in one day with a total of \$18,000 in the box office coffers.

Mary Lewis apparently thought more of not being separated from her newly acquired husband, Michael Bohnen with whom she sailed for Europe very suddenly, than she did about finishing up her Vitaphone work. Its a pity, for her last recording was one of the best for Vitaphone.

Children of Divorce at the Rialto will doubtless remain there for several weeks. It is one of the strongest pictures on Broadway, and Clara Bow, particularly, does some excellent work.

Few people viewing Rough Riders realize, perhaps, that Charles Emmett, who does such a fine piece of acting as the hero of San Juan Hill, was killed in an automobile accident in California the day after the opening of Rough Riders in New York.

David Mendoza must have a flexible wrist for he wields the baton over three Capitol Theater orchestras: The Capitol Theater Orchestra, a regular part of the theater entertainment; the Studio Orchestra, a smaller organization used

for broadcasting, and the Baby Grand Orchestra, a combination of instruments, said to be unlike any other on the air. It was organized for the rendition of classical compositions of a light nature. Special orchestrations and arrangements are made by the former pupil and protégé of Rimsky-Korsakoff, Leo Zeitlin, a member of the Capitol staff.

Dr. Hugo Riesenfeld left for California yesterday to prepare for the opening in Los Angeles on May 11 of the new Grauman Chinese Theater, the King of Kings being the feature.

When Charley Chaplin goes to his native "Deah Ol' Lunnnon" in the fall for the release of his film, The Circus, he will make a new picture there.

The Magnascope, Paramount's presentation process introduced in Old Ironsides, will also be used in the Chang production.

Greta Nissen, who first was seen on Broadway in Deems Taylor's pantomime, The Beggar on Horseback, recently secured her release from Famous Players and is now with Fox.

The new Shubert show, Circus Princess, opened last Monday.

Jesse L. Lasky donated one-half the receipts of Old Ironsides at yesterday's performance to the clubhouse fund of the Soldiers' and Sailors' Club.

Wings will not have its world première in New York but in San Antonio, on May 17. Washington will see it next and New York in the early fall.

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MUSIC IN MILAN

MILAN.—At La Scala, during the week ending March 20, were repetitions of Madame di Chaland, Rosenkavalier, La Boheme, and, on March 17, the season's first performance of Lucia was given. This was one of the biggest events of the La Scala season, Toscanini making his first appearance since his return from his New York engagement with the Philharmonic Orchestra. The house was completely sold out, and the maestro received a rousing welcome. As he entered, both audience and orchestra arose and gave him an enthusiastic demonstration of genuine devotion which lasted several minutes. He received and acknowledged the ovation with much emotion. The cast was an all-star one, Toti Dal Monte singing the role of Lucia after an absence of several seasons. It can be said that her interpretation is one of the greatest of the present day. Her mad scene is unsurpassable. The huge audience wildly applauded the opening scene, at the close of which she was recalled again and again. In a word, this great soprano won a new triumph at La Scala. Aureliano Pertile was the Edgardo, undoubtedly one of his best roles. Not many tenors of the present day can reach his standard in this role. Benvenuto Franci, as Sir Ashton, fills the picture, and his beautiful, fresh voice rings out true and forcefully. He sang superbly the aria of the first act, Crude è funesta smania, and received much applause. The other roles were competently filled; scenery and costumes were superb, and Toscanini's reading of this beautiful score cannot be surpassed. It was an evening of real enjoyment and holds the honors of the season.

During the week ending March 27 there were repetitions of Lucia and the double bill of Pagliacci and the ballet Petrouchka, Carlo Morelli appearing as Tonio in Pagliacci for the first time this season. He sang the prologue artistically and with abundance of voice, being heartily applauded; he continues to gain in popularity, and is one of La Scala's most dependable artists. Within three weeks he has appeared in three important roles: Escamillo in Carmen, Count Masino in Madame di Chaland (which role he created), and Tonio in Pagliacci. Luigi Celli, La Scala's primo ballerino, an Italian-American from Chicago, danced the principal character role of the Stravinsky Ballet for the first time at La Scala. Last season he danced the Character of the Moor in the same ballet. He displays much agility, grace and style. His artistic ability was enthusiastically applauded by the huge audience. Cia Fornaroli, the dainty prima ballerina, was also received with enthusiasm.

On March 24 Gioconda was presented with an excellent cast. Giannina Arangi-Lombardi, in the title role, gave an acceptable interpretation; her last act was especially worthy of mention. Ele Stignani made an exceptionally fine Laura. Luisa Bertana sang well the role of La Cieca. Francesco Merli was the Enzo; his voice still shows traces of his recent illness, but he sang the Cielo e Mar artistically and with credit. Tancredi Pasero was not at his best in the role of Alvis. Benvenuto Franci as Barnaba carried the honors among the artists, his solo in the first act and the barcarolle of the second, bringing him bursts of spontaneous applause. Toscanini carried the main honors of the evening. His reading brought out to perfection all the beautiful melody of the score, his interpretation of the Furlana and The Dance of the Hours were marvels of enjoyment and each received an enthusiastic ovation. Scenery and costumes were exquisite. The attendance was large. The opera started at 8:30 and it was long past midnight when it finished, Toscanini beginning his sixtieth year as an orchestra conductor with the last act of La Gioconda, which began at midnight and thus ushering in his sixtieth birthday. At the close of the opera many of his personal friends, music devotees, artists and admirers awaited him on the stage to wish him many returns of the day.

On March 26 the season's first performance of Rigoletto was given with Toscanini again at the helm, this making three operas rehearsed, staged and conducted by him in less than two weeks. Toti Dal Monte again triumphed in the role of Gilda, singing superbly. Her Caro Nome was a work of art. Carlo Galeffi, in the title role, one of his happiest, was in splendid voice and gave a rare interpretation. Roberto D'Alessio, as the Duke, made an elegant appearance. His phrasing at many points was excellent, but vocally he lacked volume for a house the size of La Scala, and the quality of his voice is not always sympathetic. Luisa Bertana, in the role of Maddalena, and Carlo Walter, as Sparafucile, completed the principals. The minor roles were competently filled. Toscanini, as always, gave a most enjoyable reading of this delightful score.

During the week ending April 3 there were repetitions of Rigoletto, Lucia, Gioconda, and the third and last performance of Madame di Chaland.

AT THE TEATRO CARCANO

The popular Teatro Carcano, which has been leased for a long term of years by the Pittaluga Film Corporation, began a farewell opera season of one month on March 17. This season was organized by the Sindacato Artisti Lyrici,

as a benefit for its many unemployed members, owing to the music crisis this year. Most of the world's famous Italian celebrities have appeared at this popular opera house early in their careers, including Galli-Curci, Tetrazini, Schipa, Battistini, Bonci, Stracciari, Titta Ruffo, and numberless others. Now, as a fitting close, most of the prominent artists at present in Italy have agreed to sing one or more performances during this brief farewell season. The opening opera was The Girl of the Golden West with Vegliione-Borghese in his famous impersonation of the Sheriff. The second opera given was La Favorita; the third La Boheme, with Aureliano Pertile as Rodolfo (by special permission of La Scala for one performance), the charming Carmen Melis singing Mimi (one of her best impersonations), and Aristodemio Giorgini coming from his home in Naples to sing the role of Rodolfo in the succeeding performances of Boheme. (He was in magnificent voice, singing with marvelous interpretation, and meeting with an enthusiastic reception). The fourth opera given was Ballo in Maschera, Bonci being the great feature. At his first performance, given March 30, the house was completely sold out, an audience far above the average being present to hear this genial artist. At his entrance he received a welcoming ovation which held up the action several minutes. The great tenor was much moved at this sincere token of affection. Bonci once more portrayed the role of Riccardo in perfect style, full of passion. A master of bel canto, its technic holds no secrets from him. The exquisite taste with which he renders the difficult E' Scherzo od è Follia is unsurpassable. Throughout the opera, Bonci maintained his high



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"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).
 "Among the most interesting of contemporary artists."—New York Herald (Paris).

standard of a perfect artist, his voice always sympathetic and pleasant. Toti Dal Monte and Carlo Galeffi are also announced to sing at least one performance.

A RISING YOUNG RUSSIAN-AMERICAN MEZZO SOPRANO MEETS WITH A DISTRESSING OCCURRENCE IN PADUA.

Anita Klinova, for several years with Gallo's San Carlo Opera Company and now singing successfully in Italy, especially in the role of Carmen, is filling an engagement of that opera at the Teatro Garibaldi di Padova. At the opening performance on March 23, at the close of the third act where Carmen draws her stiletto to stab Don Jose, Don Cairo (Tommaso Fantini), who is supposed to grasp her arm to prevent her from doing so, was unfortunately seriously injured. As she drew the stiletto from her stocking in wild frenzy, and raised her arm to strike Don Jose, the hilt of the stiletto gouged the right eye of the unfortunate Don Cairo. A doctor was summoned at once from the audience and gave first aid. The wounded man was then taken to a nearby hospital, where it was stated that the right eye is completely lost, and the sight of the left seriously menaced. After the great excitement calmed down, the fourth and last act was given. Many and harsh were the criticisms by the press, and more than harsh by the general public, of the management and artists for finishing the performance under such circumstances. ANTONIO BASSI.

Bohemians Offer Novel Program

A most unconventional musical program is offered by the Bohemians at their next Harvard Club gathering (for members only) which is also the occasion of their annual private dinner and meeting.

The concert is to be made up of the following numbers and artists: Concerto in C major for three pianos and string orchestra, Bach, played by Clarence Adler, Edwin Hughes, Harold Morris and String Orchestra of members

of The Philharmonic, Conducted by Willem Willeke; Program of Negro Spirituals, Taylor Gordon, tenor and J. Rosamond Johnson, baritone; Selection for one piano—six hands, Olin Downes, Prof. John Erskine, Ernest Urchs; Nocturno for twelve cellos (H. Schaffer) and Hymnus for twelve cellos (J. Klengel), performed by associate members of The Bohemians; Paraphrase for Piano—three hands (Rimsky-Korsakoff and Borodin), Ernest Hutcheson and Prof. John Erskine.

College of Fine Arts Notes

SYRACUSE, N. Y.—Syracuse University closed its cycle of the Beethoven symphonies in a blaze of glory, with a magnificent performance of the choral symphony, on March 26, the actual date of the Beethoven Centennial. The chorus, made up of three university choral organizations, and a small body of singers from the city, sang without the slightest deviation from pitch, with fine quality of tone and with fine musical expression. The Syracuse Symphony Orchestra, under the direction of Vladimir Shavitch, gave an exceptionally good performance of the work, and at the close, the conductor, the orchestra, and the chorus were given a real ovation by the audience of over 3,000 assembled in the university gym. The soloists—Jeanette Vreeland, soprano; Nevada Van Der Veer, alto; Judson House, tenor, and Fred Patton, bass—sang beautifully and effectively from every standpoint. Their voice blended well, and they were thorough in their knowledge of the traditions of this great work. At the close of the concert the soloists were given a reception at the home of Chancellor Charles W. Flint, of the university.

The first three concerts of the Beethoven cycle, held in Crouse College, were presented before capacity audiences. As every ticket had been sold three days before the date of the first program, a number of people were turned away.

On March 23, the advanced music students of the College of Fine Arts gave a public recital before a large audience. The following students took part: Kathryn A. Smith, pianist; Vernon De Tar, pianist; Carlton Hickok, organist; Margaret Johnson, soprano; Mary Griscom, soprano; Dorothy White, pianist; Mrs. Frances W. Brown, soprano; Mildred Brinker, violinist; Helen Cunningham, pianist. Carolyn Waldo, organist and Clara Metz, pianist.

Dean H. L. Butler, of the College of Fine Arts, and R. Jacob Kwalwasser, head of the public school music department at the College of Fine Arts, have been engaged for the Columbia University summer session, and will leave for New York, July 7.

Mme. Tina Lerner, of the piano faculty, was soloist with the Detroit Symphony Orchestra at one of its recent concerts. Later she was soloist with the Syracuse Symphony Orchestra, at a concert at Wells College, Aurora, N. Y.

The College of Fine Arts has announced a series of twelve graduating recitals, at each of which two of this year's graduates will be presented. These programs will be given on twelve successive Tuesday evenings. R.

Lotta Van Buren Catalogs Old Instruments for Yale

Yale University has asked Lotta Van Buren to go over its collection of old instruments and render expert opinion as to the different pieces comprising the collection and to catalogue them. Quite recently Miss Van Buren, whose lecture concerts on the history and development of the piano have become so popular, rendered a similar service to the Cooper Union Museum in New York, where one of the rarest collections in this country is housed.

Next season, in addition to her own concerts on old keyboard instruments, Lotta Van Buren is being booked with Dicie Howell, soprano, in concerts of Tudor music, rendered in exactly the same manner and accompanied in exactly the same way as in the days of "Good Queen Bess." Both artists wear the sumptuous costumes of that period, which, with the old instruments, make a delightful stage picture.

Seagle Artist-Pupil with Roxy

Harold Van Duzee, new Roxy tenor, after two years of operatic appearance abroad in France, Belgium and Vienna, made his initial appearance in New York this winter, first at a Plaza concert, then in the new Roxy Theater, the size of which cannot detract from the beauty and power of Van Duzee robust tenor. He is a pupil of Oscar Seagle, having been under his guidance for seven years, and accompanying Seagle to Nice in 1923.

Marmein Dancers in Charge of Dancing Masters' Convention Program

The Marmein Dancers have been chosen to take charge of the program for the Convention Week of the Dancing Masters of America at the Waldorf Astoria in August. They were selected because of their being representatives of the original drama dance. The dancers will sail in May and will visit Paris, Germany, Italy, and London.

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THE PICK OF THE PUBLICATIONS

Vocal

(C. C. Birchard & Co., Boston.)

Twice 55 Community Songs.—This book is full of popular songs arranged for treble voices. It is gotten out in convenient form, small size, easy to hold in the hand while singing.

A Story, by Gladys Pitcher; Mister Moon, by Ira B. Wilson; All Day Long, by Samuel Richards Gaines; Come Join the Dance, by Czibulka-Remick; God of All Nature, by Harvey Worthington Loomis; Pack, Clouds, Away, by Gladys Pitcher; Youth at the Brook, by Schubert-Pitcher.—These are new compositions with arrangements, some for male and some for mixed voices.

Four Two-Part Songs in Folk Style, by Samuel Richards Gaines.—The names are as follows: Early Violets (Norwegian), Heatherbloom and Heatherglade (Scottish), All My Grief and Sin (Russian), and Boscher Gaan (Hungarian), and they are arranged for two soprano voices or soprano and alto duet.

Il Finto Arlecchino (The False Arlecchino), by G. Francesco Malipiero.—This is an operatic comedy in two parts by the noted Italian modernist. It calls for a good sized cast, two sopranos, two baritones, three tenors, and a number of characters who do not speak. Mr. Malipiero's style is well known and, of course, indescribable in words, like much modern music which must be heard to be judged. It cannot be classified as could music of an older, more traditional time. Malipiero is looked upon as one of the most gifted of the young Italians and is undoubtedly one of the most original. He has a method and an idiom all his own and one thing he accomplishes which has been accomplished by no other writer of our time so far as this reviewer knows: he makes his choral parts sound like the real expression of a crowd expressing itself under the stress of an emotion. The publishing of such a work as this by an American publisher is an event and does the publisher much credit.

Piano

(Arthur P. Schmidt Co., Boston, New York)

Impromptu-Serenade, Fantaisie Lyrique, by Felix Fox.—The composer of these pieces is too well known to need any introduction to MUSICAL COURIER readers. He has long since established himself as pianist, teacher and composer of eminent standing. His artistry is widely recognized and appreciated. The works now under review are piano pieces of charming character and very decidedly original. The Impromptu-Serenade is a piece of moderate difficulty as well as moderate length, in which the melody is taken mostly by the first and second fingers of the right hand with chords above, and the left

hand crossing the right with bell effect. There is a passage before the recapitulation of short arpeggio chords that is especially original and effective. The whole piece is full of good humor and the tune is one of those which will be carried away and remembered.

The Fantaisie Lyrique is of an entirely different nature, being a rapid allegro study in sixteenth notes mostly for the right hand. The central passage is of chromatic nature with left hand chords across the right hand, and will present a very interesting problem to students in hand control and independence of the two hands. There is a beautiful, delicate, chromatic, pianissimo cadenza at the close.

"Who Is Myra Reed?"

"Who is Myra Reed?" This question was asked twelve years ago when Miss Reed, then scarcely fourteen years of age, gave a piano recital for which she selected a program that virtuosi of the first rank would look upon as an ex-



Photo by Goldensky

MYRA REED

acting one. How well she accomplished her task is evident from the following quotation taken from the Cincinnati Frei Press at this period:

"Who is Myra Reed? This will probably be asked in various places as time goes on. In answer to this we will say that she is not yet fourteen years of age and stands as a pianistic wonder child. In the rendition of her program Miss Reed showed a ripeness that could almost cause anxiety at her age. While she played Bach, one received an impression that a fully ripe man was at the piano. Of course one did not expect absolutely authoritative conceptions from such a youthful player, but, on the contrary, the

command that the young maiden showed as she sat before the public, and the sovereignty with which she commanded the instrument was positively astounding. The fine shadings in her performance leave no doubt that she feels inwardly what she plays, and in this lies a complete guarantee that she will become an artist of great importance." That this prophecy is being fulfilled after years of continued work is demonstrated by her appearances in various parts of the country, her most recent achievement being her two recitals in New York. Some of Miss Reed's engagements have included appearances as soloist with the Cincinnati Symphony, the Philharmonic Society of Philadelphia, the Choral Art Society of Philadelphia in Philadelphia and Wilmington, Del., the Russian Symphony Orchestra during the biennial convention of music clubs held in Birmingham, Ala., and the Junger Maennerchor of Philadelphia.

Cleveland Institute Notes

CLEVELAND, OHIO.—One of the delightful concerts of the season in Cleveland presented Carlos Salzedo in his double role as composer and harpist, in the third of the annual series of programs by visiting artists at the Cleveland Institute of Music. The varied program consisted of classics, chosen from Couperin, Corelli, Haydn, Rameau; and moderns, Debussy and Grandjany, and three of Salzedo's own compositions. The program closed with an introduction and allegro by the French musician, Maurice Ravel, scored for harp, string quartet, flute and clarinet. To consider Salzedo's interpretation of the classics is to admit in him a virtuosity of distinction, a wide range of power and skill and subtlety in tonal shading. In his rendition of the works of his own contemporaries he displayed the same distinguishing qualities. His own numbers, Mirage, Introspection and the Whirlwind, proved the variety of moods within himself that are probably accountable for his power to translate the different moods of the other composers. A brilliant, though short, number was Salzedo's Iridescence, one of the many encores he was forced to give. Some unique chamber music came at the close of the program with a colorful Ravel number, which was played with animation and brilliancy. In this ensemble number Salzedo was assisted by the Ribault-pierre String Quartet and Weyert A. Moor, flutist, and Louis de Santis, clarinetist. D.

Radamsky Has an Active Season

Sergei Radamsky recently returned from a sixteen weeks' coast to coast tour with the Manhattan Opera Company. He sang the leading tenor roles in Rigoletto, Madame Butterfly, Pagliacci and Namiko San. Mr. Radamsky appeared in Town Hall on March 19 and in Madison Square Garden on March 22 in the same program with Raisa and Rimini in an oratorio by Schaefer accompanied by the New York Symphony Orchestra. He was plainly heard throughout the vast hall without the aid of the amplifiers generally used. He appears again in the same work at Carnegie Hall on May 28. He is booked for a concert tour next year and expects to make several appearances in New York. Mr. Radamsky's notices have been excellent wherever he has appeared.

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Clarence Adler Completing Busy Season

Clarence Adler, pianist, teacher and ensemble musician, is completing the busiest season of his career. His activities are many and varied. For a number of years he has been much sought after as pedagogue, his New York Studios invariably being filled with talented aspirants to pianistic fame. Almost each season an artist pupil is presented in debut recital. This season, Manya Huber made her debut at Aeolian Hall, scoring a success both from audience and press. Miss



CLARENCE ADLER

Huber appeared in a taxing program, ranging from Bach to Debussy. Next season she will again be heard in New York, Boston and Chicago.

For the past eight seasons, Mr. Adler has been associated with his colleagues, Louis Edlin, violinist, and Cornelius Van Vliet, cellist, in the New York Trio, a leading metropolitan ensemble organization. The New York Trio is heard at least twenty-five times each season in New York and environs, besides in numerous other cities on tour. By reason of the unusual playing of these artists, the New York Trio has won wide recognition.

Mr. Adler's music activities are not confined to the winter months, for he conducts master classes at Ka-ren-ni-o-ke, (his summer estate) at Lake Placid, in the Adirondack Mountains. Ka-ren-ni-o-ke comprises one hundred and ten acres of rustic splendor, in one of the most beautiful parts of the Adirondack Park. Ka-ren-ni-o-ke is attractive to those who want to continue their musical studies in a delightful climate, and in a modern home with every convenience, with the added attraction of being in the midst of forest and mountains. Practice studios, well situated in the quiet woods, invite study and concentration. A large rustic barn converted into an auditorium where a series of fine concerts is given by well known artists serves to recall, in a sense, the musical life of the metropolis, but in a more intimate way. Ka-ren-ni-o-ke is an ideal place for summer master classes, for here the student is not only in constant touch with the master, but has the advantage of association with distinguished musicians during the season. Ample practice bungalows are scattered about the place at sufficient distance from the main house to be unheard. In one of these, The Clouds, Aaron Copland, American composer and former piano pupil of Clarence Adler, wrote his Music for the Theater which was played with much success by the Boston Symphony Orchestra. William Thorner, teacher of Rosa Ponselle, Galli-Curci and other celebrated singers, has recognized the musical atmosphere and advantages of Ka-ren-ni-o-ke by conducting his master classes there last season. Noted artists have prepared their season's programs at Ka-ren-ni-o-ke, at the same time gathering strength and reserve energy for a year of strenuous activity.

May Korb "a Delight"

May Korb was well received when she appeared in Lewiston, Me., on April 4. April 13 she broadcasted over WCSH, Portland, and was again heard over the radio on April 27. She was soloist with the Portland Municipal Orchestra, conducted by C. R. Cronham, on April 26, at Bridgton, Me. Today, April 28, she is booked for an appearance at the Rossini Club Spring concert in Portland. The first part of May Miss Korb plans to be in New York, following which she will go to Lake Placid and then to Great Diamond Island for the summer.

In commenting on the Lewiston recital, the critic of the Journal avowed that "No organist or musician would miss hearing Charles Raymond Cronham, Portland's very popular municipal organist, and no more would any vocal teacher or student let pass the opportunity to hear an artist such as May Korb. And so they came in large numbers and they went away satisfied. . . . In every selection she sang May Korb was a delight. Artistic training and a charming personality were at all times evident. She has a voice of sweetness and purity, with lyric smoothness and florid coloratura equally at her command." Another local critic was of the opinion that "Not in a long time has Lewiston been favored with a singer combining such a beautiful voice, with youth and engaging personality. Miss Korb has one of the sweetest voices heard in some time. It is full, persuasive, lyrical, yet high and melting. Her trills were delightful and her coloratura like a cascade of brilliant gems."

Marmein Students Give Dance Program

Students of the Marmein School of Dancing were presented in an interesting program at the Princess Theater, April 24. There were lyric, character and original dances, all given by the elementary, intermediate and advanced students. With the exception of five young women, so a program note stated, all had had but one winter season's instruction, several only one term.

In view of all this, an added measure of credit is due the participants. All did the respective numbers well indeed considering the time they have studied. The star of the

day, however, was Mildred Neff, who in an Aztec War Dance (Borodine) and the Leopard Woman (Saint-Saëns) was excellent; she has unusual talent. Anne Raphael (Un Petit Morceau de Ballet, Strauss), Lucille Dannenberg and Virginia Weil as Priscella and John Alden (L. T. Levy), Emily and Elizabeth Koeniger as The Spider and the Fly (DeKoven) and Yrsa Anderson in Temptation (Brahms) were outstanding. Some of the groups of youngsters were delightful, and it is regrettable that lack of space prohibits the listing of all the many who took part. The whole program was a credit to the Marmein School of the Drama Dance.

Elizabeth Gutman's Reengagements

Three thousand people heard Elizabeth Gutman sing Beethoven's Adelaide and the aria from Egmont at the Beethoven celebration at Convention Hall, Camden, N. J., on March 23. An orchestra of forty members of the Philadelphia Orchestra gave the instrumental part of the program. Before Miss Gutman left the stage, she was immediately reengaged to broadcast a program of Jewish Folksongs on April 20 for the Big S Hour over WCAM. Another successful concert was given by this artist on March 31 at Johnstown, Pa. This appearance also resulted in an immediate reengagement, to take place in the early fall.

On April 5, Miss Gutman participated in a concert of Latin-American music given at the Pan-American Union in Washington. There was a distinguished audience, including many representative South and Central American diplomats. Miss Gutman had the honor of being the first North American artist ever to appear on one of these programs. Her two groups (consisting of songs by Reynaldo Hahn—born in Venezuela—and of Spanish-American folksongs) were enthusiastically applauded, and she received many tributes from the Washington press. This concert was also broadcasted over NAA.

Marie Novello in Bradenton

Marie Novello, Welsh pianist, who has recently returned to the United States for appearances in concert, gave a recital in Bradenton, Fla., on April 5. Her program consisted of works by Chopin, Rameau, Debussy, Liszt, Arensky, Grainger and Schubert-Tausig. In speaking of the performance, the Bradenton Herald stated: "Rounds of enthusiastic applause filled the auditorium last night upon the appearance here in concert of the famous pianist, Marie Novello. . . . Miss Novello, lovely in appearance and manner, was recalled enthusiastically after each group of numbers and was forced to respond with extra selections at the end of her program. Miss Novello plays with masculine vigor and a most amazing technique, to which she adds a very pure and sure knowledge of her interpretations. . . . It is small wonder to those who heard her last night that she was acclaimed throughout Europe as the outstanding woman pianist since Carreño."

Nina Morgana Reengaged for Metropolitan

Nina Morgana has been reengaged by the Metropolitan Opera Company for the seasons 1927-28 and 1928-29. Miss Morgana was asked to sing at the Teatro Colon, Buenos Aires, again this summer but she was obliged to refuse as she is spending the summer in Italy. She will, however, appear at the Colon during the summer season of 1928. In November Miss Morgana will make a concert tour of the Coast, and at the end of December she rejoins the Metropolitan Opera Company. Miss Morgana concluded her present season with the Metropolitan singing the doll, Olympia, in Tales of Hoffmann on April 15.

Raisa and Rimini Sail

Rosa Raisa and Giacomo Rimini sailed last Saturday on the S. S. Biancamano for Italy, where they will spend the summer. Before going they did some work for the Vitaphone. A duet from Il Trovatore, especially, is said to be one of the finest recordings ever made for that company.

Gladys Burns Gives Concert

Gladys Burns, who has been coaching with Mme. Ada Soder-Hueck, gave a recital in the Wanamaker Auditorium in conjunction with J. Thurston Noe, organist, on April 11. Miss Burns is a coloratura soprano of repute, having won the national contest of the Federation of Music Clubs in Asheville, N. C., in 1923, and since then appearing with success in many cities of the United States and in Europe. On this particular occasion she gave selections by Handel, Debussy, Godard, Carew, Goatley and Elliott.

Doris Canfield Dances

Doris Canfield, assisted by a group of Ruth Doing Dancers, gave a varied and interesting program at the Edyth Totten Theater on April 17 which was enthusiastically applauded by an appreciative audience.

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WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA
June 22-24, Cleveland, O.
AMATO, PASQUALE
May 14, Philadelphia, Pa.
ARDEN, CECIL
May 31, London, England
AUSTRAL, FLORENCE
May 3, Springfield, Mass.
BAER, FREDERICK
Apr. 28, Truro, N. S.
BALOKOVIC, ZLATKO
April 28, Rotterdam
May 9, London
BANNERMAN, JOYCE
May 1, Brooklyn, N. Y.
BARRON, MAY
May 5-6, Spartanburg, S. C.
May 10, Hartford, Conn.
June 9, New Haven, Conn.
CHERNIAVSKY TRIO
May 6, St. Louis, Mo.
CLANCY, HENRY
May 4, Spartanburg, S. C.
May 10, Hartford, Conn.
May 17, Meriden, Conn.
CLAUSSEN, JULIA
May 20, Erie, Pa.
June 22-24, Cleveland, O.
CRAIG, MARY
May 10, 11, 12, Harrisburg, Pa.
CROOKS, RICHARD
May 2 to 7, Cincinnati, Ohio
DAVIS, ERNEST
Apr. 29, Truro, N. S.
May 13, Keene, N. H.
May 15, Manchester, Conn.
July 15, Hollywood, Cal.
ELLERMAN, AMY
June 19, Dover, N. J.
June 26, Allentown, N. J.
ERSTIN, GITLA
May 1, Montclair, N. J.
May 10, Hartford, Conn.
May 12, Troy, N. Y.
May 18, Kingston, N. Y.
FARNAM, LYNNWOOD
May 6, Cincinnati, O.
GRAINGER, PERCY
Apr. 29, Spokane, Wash.
Apr. 30, Pullman, Wash.
May 2, Spokane, Wash.
May 17, Middlebury, Vt.
HARRIS, ANNA GRAHAM
May 10, Montclair, N. J.
HUTCHESON, ERNEST
May 21, Ann Arbor, Mich.
JOHNSON, EDWARD
Apr. 25-30, Atlanta, Ga.
May 3, 7, Cincinnati, O.
May 4-5-6, Cleveland, O.
May 9, Richmond, Va.
May 13, Keene, N. H.
May 16, Guelph, Ont.
May 17, Toronto, Can.
May 20, Chicago, Ill.
May 24, Evanston, Ill.
June 11, Minneapolis, Minn.
KEENER, SUZANNE
May 23, Middletown, N. Y.
LESLIE, GRACE
Apr. 28, Truro, N. S.
LEWIS, MARY
May 3, Roanoke, Va.
May 6, Spartanburg, S. C.
LHEVINNE, ESTELLE GRAY
May 3, Lexington, Ky.
May 5, 6, Cincinnati, O.
May 8, Dayton, O.
May 11, Columbus, O.
LIEBLING, GEORGE
Apr. 29, Dickinson, N. D.
LUBOSHUTZ, LEA
May 20, Ann Arbor, Mich.
LUCCHESI, JOSEPHINE
Apr. 29, 30, Copenhagen
May 1, Copenhagen
May 7, Berlin
May 9, 11, 14, Prague
May 12, Pressburg
May 18, 19, Stettin
May 21, Berlin
May 24, Prague
June 6, 7, 10, Budapest
June 14, Vienna
June 20, Venice
LULL, BARBARA
May 2, Houston, Tex.
MACK, ANN
May 12, Providence, R. I.
MAIER, GUY-PATTISON,
LEE
May 2, London
MEISLE, KATHRYN
Apr. 28, Greensboro, N. C.
May 2, Springfield, Mass.
May 3, Newark, N. J.
May 20, Hightstown, N. J.
MIDDLETON, ARTHUR
May 9, Topeka, Kan.
MOUNT, MARY MILLER
Apr. 28, Huntington, Pa.
Apr. 29, Philadelphia, Pa.
May 3, Philadelphia, Pa.
May 12, Philadelphia, Pa.
May 24, Philadelphia, Pa.
May 28, Stone Harbor, N. J.
MURPHY, LAMBERT
May 3, New Bedford, Mass.
May 4, Norton, Mass.
May 24, Oberlin, O.
NEY, ELLY
May 2, Dortmund
May 5, Stuttgart
June 20, London

N. Y. STRING QUARTET
Apr. 30, Salt Lake City, Utah
May 4, Hot Springs, Ark.
May 5, Greenwood, Miss.
NORTHROP, MARGARET
May 5, Concord, N. C.
May 10, Charlotte, N. C.
May 12, Gastonia, N. C.
PALMER, KATHERINE
May 3, Westfield, N. J.
May 14, White Plains, N. Y.
May 19, Orange, N. J.
PATTON, FRED
May 3-7, Cincinnati, O.
May 9-12, Harrisburg, Pa.
PETERSON, MAY
May 23, Stevens Point, Wis.
RAYMOND, GEORGE PER-
KINS
May 23, Plattsburg, N. Y.
May 27, Plattsburg, N. Y.
RITCH, MABEL
May 20, Staten Island, N. Y.
May 24, Norwalk, Conn.
SALZEDO, CARLOS
May 28, Paris
June 2, London
June 8, Paris
SEIBERT, HENRY
May 1, Mamaronock, N. Y.
May 4, Meriden, Conn.
May 12, Nashua, N. H.
May 19, Lebanon, Pa.
SIMONDS, BRUCE
May 14, Oxford, O.
SMITH, ETHELYNDE
July 14, Burlington, Vt.
SPALDING, ALBERT
Apr. 29, Vienna
May 1, Hamburg
May 2, Berlin
May 3, Cologne
May 7, Warsaw
May 9, Crakow
May 10, Lodz
May 11, Warsaw
May 15, Rome
STALLINGS, LOUISE
May 10, Nutley, N. J.
June 7, Swarthmore, Pa.
SUNDELIUS, MARIE
Apr. 28, Oxford, Ohio
Apr. 29, Cincinnati, Ohio
May 1-7, Cincinnati, O.
May 10, 11, 12, Harrisburg, Pa.
May 13, Hanover, Pa.
SWAIN, EDWIN
May 27, Plattsburg, N. Y.
SZIGETI, JOSEPH
Apr. 30, Leningrad
May 1, 3, Moscow
May 5, 9, Kieff
May 7, 11, Charkoff
May 13, 15, Odessa
TALLEY, MARION
May 2, Norfolk, Va.
May 12, Parkersburg, Va.
May 14, Lynchburg, Va.
May 17, Little Rock, Ark.
May 20, St. Louis, Mo.
May 23, Milwaukee, Minn.
May 25, Duluth, Minn.
May 27, Davenport, Minn.
May 29, Atlantic City, N. J.
TELVA, MARION
May 2 to 7, Cincinnati, O.
VAN DER VEER, NEVADA
May 2 to 7, Cincinnati, O.
May 10-12, Harrisburg, Pa.
WARREN, HENRY JACKSON
May 3, Brocton, Mass.
WELLS, PHRADIE
May 20, High Point, N. C.
May 27-28, Plattsburg, N. Y.

Klibansky Studio Notes

Klibansky studio artists have been very active lately. Aimee Punshon was heard to advantage in a concert at the Grand Central Palace; also in another New York recital, April 2, and reengaged as soloist at the Dutch Reformed Church. Lottice Howell started an engagement in New Orleans, at the new picture house, April 23. Louise Smith gave a successful recital in Plainfield, March 29, arranged by the Plainfield Musical Club, and has been reengaged as soloist at the Crescent Presbyterian Church in Plainfield, N. J. Ruth Witmer is appearing in Hit the Deck, playing in Philadelphia before coming to New York. Ruth Thomas received favorable press notices in Washington, D. C., where she is singing Mabel in The Pirates of Penzance. Maria Kalla is substituting at the Presbyterian Church in Elizabeth, N. J. Cyril Pitts has renewed his contract with station WEAJ, also reengaged at the Broadway Presbyterian Church. Vivian Hart is receiving flattering notices on tour in the Shubert production, Big Boy. Paul Simmons has been substituting at the Presbyterian Church in Irvington, where another pupil, Tristan Wolf, was engaged for the Easter holidays. Lauritz Melchior, who has been working daily with Mr. Klibansky, sang Parsifal at the Metropolitan Opera on April 15, and sailed the next day for Europe, where he will be heard in Wagnerian roles in London, Bayreuth and Berlin. Jeraldine Calla Nalan gave a recital over station WNYC.

Mr. Klibansky gave a recital with singers from his studio, April 14, at the Y. M. C. A. Auditorium, West 57th Street. He held other masterclasses in Boston on April 8, and 22.

NEW YORK
CONCERT ANNOUNCEMENTS

April 28—University Glee Club, evening, Carnegie Hall; New York State Federation of Women's Clubs, morning and afternoon, Aeolian Hall; Irene Peckham, piano, evening, Chickering Hall; April 29—Beethoven Symphony Orchestra, evening, Carnegie Hall; Edna Minor and Edwin Grasse, evening, Lenox Little Theater; April 30—Josef Lhevinne, Musical Art Quartet and Luella Melus, evening, Carnegie Hall; New York University Glee Club, evening, Town Hall.
May 5—Eunice Howard, piano, evening, Steinway Hall.
May 6—Therese Obermeier, piano, evening, Chickering Hall.
May 7—Boris Levenson, composition recital, evening, Engineering Auditorium.
May 8—Emanuel Zetlin and Frank Sheridan, sonata recital, afternoon, Town Hall.
May 9—Beniamino Gigli, song, evening, Carnegie Hall.
May 13—Hannah Klein, piano, evening, Chickering Hall.

Goldman to Feature Americans

The coming season of Goldman Band Concerts promises to be an interesting one, according to the schedules recently

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issued of the varied programs. Mr. Goldman has given great consideration to the music of American composers, and also every native composer of importance will be represented during the summer and several new works will receive their first hearings. Among the native composers to be featured are MacDowell, Nevins, Hadley, Skilton, Kelley, Herbert, Mrs. Beach, Woodman, De Koven, Hosmer, Lake, Roberts, Rogers, Speaks, Sousa, Saenger, Shelley, White, and others. Mr. Goldman, whose marches have achieved considerable popularity in the past, has written four new ones entitled On the Hunt, On the Pier, Central Park, and another which is still unnamed. These will be played during the season. On July 4 the first All-American program will be rendered.

Another feature of these concerts is the rendering of The Star Spangled Banner at the beginning of each program.

An entirely new band arrangement of this anthem has been made especially for these concerts.

Saminsky Sails for Annual European Season

Lazare Saminsky, accompanied by Mrs. Saminsky, sailed, April 23 on the Majestic to conduct choral and orchestral concerts and to give lecture-recitals abroad. Invited by the Austrian section of the International Society for Contemporary Music, the Nouvelle Revue Musicale and the Roman Institute of Sacred Studies, Mr. Saminsky goes to Vienna, Paris and Rome, presenting programs devoted mainly to Celtic and Hebraic elements in modern music. Among the compositions to be presented are Hindemith's Daemon, Charles Griffé's Poem for flute and orchestra, Prokofiev's Overture, Jacobi's Preludes, Castelnuovo-Tedesco's Dance of King David, Bernard Rogers Soliloquy, and his own Litanies of Women and chorale finale from The Merry Plague. Choral and instrumental settings of Scotch, Basque and Palestine Jemmenite songs also are to be given. This is the fifth consecutive season of Mr. Saminsky's European concerts devoted to modern secular and religious music. In these years he has conducted concerts in Paris and London and lectured for university audiences in Paris, Lyons, London and Florence. Mr. Saminsky is one of the directors of the League of Composers in New York.

Czukor Presents Beniamino Riccio

On May 3, on the Guest Artist Edison Hour, Stephen Czukor will present Beniamino Riccio, baritone, whose recent concert at Carnegie Hall won him fine criticism, and public favor. He will sing several interesting selections.

Ponselle Enjoyed in Minneapolis

After a recent appearance of Rosa Ponselle in Minneapolis, the Metropolitan Musical Bureau, her managers, received the following telegram: "Ponselle concert marvelous triumph; supreme singer, supreme artist, given ovation; all rights reserved by (signed) Verna Scott."

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Maier and Pattison Touring Europe

Maier and Pattison visited the *MUSICAL COURIER* on the eve of their departure for Europe, April 6. They were in New York for a single day on their flight between an extended American tour and an almost equally extended tour in Europe. In America, Maier and Pattison traveled twenty-two thousand miles during this past season, giving two-piano recitals until their finger tips were worn sore and the pianos uttered groans of protest. Speaking of protest, the piano twins say to their friends, the composers, please do not write any more works and make any more arrangements for Maier and Pattison. They are always flattered to receive a dedication, but they already have cabinets full of music for two pianos which they have not found time as yet to rehearse or to play, and they do not know when they will be able to get at it, to say nothing of new material. One gets an idea of the sort of things that are sometimes suggested to these valiant knights of the keyboard from the fact that it has been suggested to them that an arrangement of The Messiah for two pianos might be an attractive concert number. Can one imagine Maier and Pattison sitting up opposite each other for two and one-half hours playing The Messiah? People certainly do have ideas.

Thanks very largely to the fine artistic and popular success of the recitals of Maier and Pattison there has been a genuine renaissance of two-piano music, which has for many years been a cloud swept up by the storm wind of protest which has justly arisen against the terrible negation of art of the school-girls' two-piano efforts. The old classic question and answer—What is worse than one piano? Two pianos!—tells a large truth when the two pianos are under the hands of amateurs or semi-professionals, or even of professionals who take their art less seriously and rehearse less assiduously than Maier and Pattison. Maier and Pattison have made an art of what for too many years was really a school exercise. Their fame has spread far beyond the confines of their native land. When they begin their European tour, visiting Holland, Germany and England, they will be playing generally to audiences already familiar with their work, or at least fully conversant with their reputation.

As to programs, a good deal has been written in the past about their methods. One thing they avoid is arrangements for two pianos of piano solos. Perhaps one might say an exemption to this is a new arrangement made by Maier of two Chopin studies in G flat. These are known as the Black

Key Study and the Butterfly Study, which resemble each other so closely that they can be played together without much alteration. Among other new things which they will play during the coming year is the Don Juan Fantasy of Liszt, which was originally composed for two pianos and subsequently reduced by the composer to the familiar arrangement. Maier and Pattison say that the original two-piano composition is superior to the solo arrangement. They are also playing a fugue by Daniel Gregory Mason, the one that was played at the Music School Settlement at Town Hall the other day; a Rhythmic Dance by Goossens, and a new work by Rachmaninoff. They will return

I have had so many compliments. I am telling you this because I feel that I owe everything to you. I told Mr. Bren (my manager) that I had had teachers, but that Mr. Bergey of Chicago put me on my feet and helped me overcome the fear of doing that which I thought an impossibility. I am so very happy here that it has made my work go over with a storm, and I have made many wonderful friends."

Chicagoans will recall Miss Claussen, who was rated the most attractive model in the Windy City. It was while at this work that a producer heard her softly humming a tune and was so entranced by her voice that he advised her to go and have her voice trained by Theodore S. Bergey. Her success in Terre Haute has brought to Miss Claussen several engagements throughout Indiana.

Boghetti Artist in Annual Recital

"Reba Patton, lyric soprano, and one of Philadelphia's most promising young singers, was heard in her annual song recital in the foyer of the Academy of Music," said the Philadelphia Record of March 24. "An ambitious program, embracing choice songs of classic and modern composers, was well presented by Miss Patton, who has a clear, sweet voice, a comprehensive range and considerable vocal power." According to the Public Ledger, "She sang a program of twenty numbers, some of them extremely difficult, exclusive of encores, without the slightest evidence of voice weariness or any loss in either quality or power." The Evening Bulletin noted that "Miss Patton showed that she has plenty of tone and sufficient scope for dramatic arias, as well as the right sort of training to do them well." And the Philadelphia Inquirer declared that the cardinal characteristics disclosed by Miss Patton were considerable versatility of style, a sound technical equipment, and a voice of ample range and power. Miss Patton is an artist-pupil of Giuseppe Boghetti, of New York and Philadelphia.

Mr. and Mrs. Liebling Give Farewell Party

At their apartment in the Langwell Hotel, Mr. and Mrs. George Liebling held an improvised farewell party on April 17, prior to going to Minneapolis where, until August 6, Mr. Liebling will hold a master class in piano at the MacPhail School. Among the guests at the farewell party were: Princess Alexandra Victoria of Schleswig-Holstein, and her husband, Captain Ruemann; Mr. and Mrs. Kurt Gloeckner, Baroness Schneider-Glend, Count de Luze, Countess Rittberg, Monsignor Schlatter, Baroness Godin, Mrs. Sophie Munde, Mme. Clement Harry Leonard, Mr. Wever, and Mr. Lankow, who has just returned from Europe. Mr. Liebling responded to requests by playing some part of his new opera, to the delight of the guests.



GUY MAIER AND LEE PATTISON

to America in the fall and will probably travel another twenty-two thousand miles during the coming season. The more the merrier!

Texas Pleased with the Toys

Among their several appearances in Texas this season, Ernest Toy and Eva Leslie Toy played at the Capitol, Austin, before two large audiences. Their manager, Miss Scott, received the following wire at Denison, Tex., in regard to the success of the concerts: "Toys prove themselves brilliant artists before twelve hundred in Senior High Auditorium. Both artists possess great charm, and programs exemplified their skill to make selections pleasing. It will be with genuine pleasure that the Toys will be welcomed again to Austin music lovers. (Signed) Miss Willie Stephens, Supervisor of Music."

Mr. Toy will start a summer class in Chicago and applications may be made at any time for lessons. The Toys will occupy their Italian bungalow in Beverly Hills during July and August.

Many Compliments for Bergey Student

Alma Claussen, a former Chicago model, now a well known soprano, appeared with success at Terre Haute, Ind., from where she wrote to her teacher, Theodore S. Bergey, as follows: "My voice has been wonderful and

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